

THE NEW YORK DRAMATIC MIRROR

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TITENIA.

SOUBRETTES.

Golden hair, or Trian red,
Amber, amber, or of brown;
Eyes of trustful blue, or grey,
Artless raised, or cast down;
Teeth that twinkled pearly white
Took rose lips demurely met—
Who of us but recollects
Some dear little sweet soubrette?

Was she fair as Summer day,
Or as dark as Styx's stream—
Was her skin as olives are,
Or as peaches and as cream?
Were her cheeks all pale and flushed,
Surely one cannot forget,
Even in the rush of years,
Some dear little sweet soubrette!

Was her voice like nightingale's,
Pure and free and passing clear,
Or as soft as woodland brook,
Whispering peace to tired ear?
Were her dainty feet as light,
In their graceful pirouette,
As the dancing sunbeams that
Shone but for this same soubrette?

After all, what matters it
How she sang, or how she danced,
What her cheeks and lips were like,
How her deep eyes brightly glanced,
If her fragrant hair was light
As the day, or dark as jet—
What matter there—was she not
Some dear little sweet soubrette?

The writer, who is no more than human, commends to everyone not claiming to be supernaturally non-impressionable, the foregoing devout expression of his sentiments—an expression which leaves little to be said in cold prose. Some base pessimist came around the other day with a remark about the decline of the soubrette, intimating that this particular delightful type of the stage has had its day and must soon go. Of course he was thrown out of the window, and the surgeons at the hospital say he will never recover his reason. Imagine a soubretteless stage! Why, it would be less tolerable than five years at hard labor, or even a French monologue! But this calamity howler was one of those cheap fellows who never views a play without telling you how much better it has been done before, and never sees a player unless it is to say how far better he acted ten years before.

You and I know that the soubrette, like the melodrama, the bicycle, the lawn mower, or the griddle cake, is indispensable, and is come to stay. In the main, it must be confessed, the soubrette is not positively necessary to the elevation of the drama, nor to the literary success of every play brought before our attention, but the eye as well as the mind is to be taken into proper consideration, and what other creature upon earth dares competition with the soubrette when the eye is to judge?

The absurd pessimist remarked that the true soubrette was introduced to public notice by Lotta, and my own memory goes back not much farther, but there is credible information concerning a character called Audrey in a play of the name of As You Like It, written by one William Shakespeare several centuries before the days of Cinematographes and trolley cars, and if this same Audrey be not a soubrette part, pray tell us what else it is. History has been kind enough to provide occasional soubrettes as far back as the eye can reach, and there is even now a sneaking impression that several of the ladies who are heavily featured in the ancient mythologies were no more nor less than immortalized soubrettes. Every race and every nation has boasted of its own especial sort of soubrette through countless ages of sincerest approbation; the oriental balliwicks proudly point to their hours and their odalisques; dark Africa contributes its snake charmers, Spain its dancing girls, Japan its Geisha girls, England its barmaids, and so on and on.

The soubrette is a little ray of sunshine to the gloom of mortal souls, tuneful as a bird, merry as the cricket, agile as the gazelle, and the inscrutable records of time can only tell how many, many plays have been saved by her, and her alone. A majority of the current melodramas would be unbearable if the soubrette was withdrawn, the bigger part of our dramas would be naught but breeders of melancholy were she taken away, and farce-comedies without her would have not the slightest excuse for existence.

The soubrette is the butterfly of the stage, flitting hither and thither, light and airy, bidding dull care dispel, and gallily challenging the sombre solemnity of the rest of us who must plod along with weights upon our hearts and chains upon our consciences. One might hardly believe that a creature, ethereal as a flower and effervescent as champagne, should have anything in common with the frets and worries of this hardpan world. Yet, even soubrettes are human. Memory clearly recalls one sweet little woman who, ten or twelve years ago, had all New York at her pretty feet. Every night, in the gaudy theatre, she danced and sang like a sprite from fairyland, the while flowers and verses and "mash" notes fell about her as manna in the wilderness; and every day she sat by the bedside of a sick sister, in a West Twenty-third Street boarding-house, and nursed her through an illness that frightened the doctors. Soubrette—she was, on the stage and off, bringing the same merry smile, the same merry laugh and twinkling bright eyes that won the great audiences in the playhouse, and led dolts to say: "It's all acting!"

Another soubrette, a cute little golden-haired girl, comes to mind. She lives not a hundred miles away, and earns the bread and butter for an invalid mother and a crippled brother. Only a few months ago the big apartment house wherein they dwelt took fire, and it was she who carried the cripple down the fire escapes, and then, returning through flame and smoke, rescued the mother, who, striving to follow, had swooned upon the way. That is the sort of little women that the world needs. Imagine the

absurdity, upon all this, of hearing that the soubrette must go! Banish, if need be, the deep treasurer, the noisy carpenter, the profane gasman, even the clarinet player, but leave us the soubrette! What should take the place of the laughing eyes, the dainty figure, the merry voice, the sweet presence that brightens every spot wherein it rests? No, the soubrette is true blue—she is with us still, heart and soul; and her engagement as the sunshine of the great world's comedy is, God bless her, unlimited!

THE CALLBOY.

NELLIE McHENRY'S NEW PLAY.

Nellie McHenry will as usual open her season in Long Branch. On Thursday evening next she will present her new farcical comedy, A Night in New York, written especially for her by H. Gratton Donnelly. She will impersonate the role of Mlle. Henrietta, a vaudeville actress, but an exceedingly demure young woman in private life. She has been invited by a friend, a prominent society woman, to stop with her at a country seat on the Maine sea coast. There she meets a number of society men, to one of whom she becomes engaged to be married. The entire party returns to New York in time to attend the French ball at Madison Square Garden. Henrietta's sweetheart does not know her as the "Peerless Peri," so she decides to wear her favorite stage costume. Her maid also attends and wears a dress belonging to her mistress. Henrietta's lover and his friend recognize it, and naturally believe the lively young woman is Henrietta. Very amusing complications ensue.



ETHEL MAY AND ELSIE LOUISE SHAW.

which are straightened out in the last act, which takes place in the Nevada flats the day after the ball.

Miss McHenry will introduce two new songs.

MRS. SHAW'S TALENTED DAUGHTERS.

Ethel and Elsie Shaw, twin daughters of Mrs. Alice J. Shaw, La Belle Siffhouse, will make their first professional bow this week at Keith's Boston Theatre. They are about twelve years of age, and inherit both the beauty and talent of their mother. At private entertainments they have appeared with great success, whistling with the same power and sweetness that have made Mrs. Shaw famous everywhere. This is noted as another striking instance of hereditary talent. Their first New York appearance will be made at Keith's during the week of Sept. 7, when they will whistle with their mother in trios and duets. The novelty of the act will assure its unequivocal success.

LILLIAN RUSSELL ON AN ELEPHANT.

Not content with having Lillian Russell make her first appearance on horseback, the authors of An American Beauty now announce that she will bestride an elephant. One of the scenes of the opera will show a circus carnival and necessitates Miss Russell making an entry on the back of one of the circus animals. After some consultation, it has been decided to use an elephant for the purpose. Rehearsals of the opera are now being held at the Casino.

MATTOON'S NEW PLAYHOUSE.

The new Mattoon, Ill., theatre opens Sept. 17 with Clay Clement as the attraction. The house has been in course of construction for several months, and is said to be one of the finest in the State. Mattoon is easy of access, being just thirty miles from Decatur. The bookings are being made by Cossitt and Foley, managers of the Broadway Theatre, Lincoln, Mo.

"TITENIA."

"Titenia," the descriptive dancer, whose portrait in a characteristic pose appears on the first page of THE MIRROR this week, is an artist whose claim for favor is based on the grace and novelty of her dancing. "Titenia" executes her dances on the tips of her toes. Her repertoire includes sand jigs, buck and wing dancing, and several styles of waltzes, to all of which she imparts a distinct individuality.

In appearance "Titenia" is an ideal dancer, lithe, willowy, with a notable grace of movement and carriage. An attractive feature of "Titenia's" appearances is the prodigious display of costumes and jewelry. She has what seems to be an inexhaustible wardrobe to select from while the dresses designed by herself are quaintly beautiful and peculiarly rich in effect.

Among her large assortment of jewels, "Titenia" has a brooch designed by herself, which is exceptionally novel and striking. It consists of a large turquoise, one and a half inches in diameter and weighing twenty-four carats, surrounded by forty solitaire diamonds, each weighing half a carat. This gem is kept in place by four golden chains which "Titenia" wears on the back of her hand, and the effect is unique.

"Titenia" is a Californian, whose experience as a dancer dates back a little over a year, when she made her debut at the Salt Lake Theatre, Salt Lake City, Utah, in a spectacular production entitled The Seven Dwarfs. Her success was so marked that appearances in all the larger cities followed. Her New York engagements

GOSSIP OF THE TOWN.

Edwin Wayne Emery left town on Aug. 15 to begin rehearsals at Camden, Me., with Thomas E. Shea in The Man-o'-War-Man.

David R. Young goes with Siberia next season, opening Sept. 7.

Georgia Caine will play the part originally assumed by Jennie Goldthwaite in Lost, Strayed, or Stolen. Miss Caine made a big hit in the part during the Chicago run of the piece, when she was called on to play it at a few hours' notice.

Lewis Morrison will wear a handsome Indian blanket made by Dazian in his new American play, The Indian. The blanket used to belong to W. H. McDonald, of the Bostonians, who wore it in the opera, The Ogallalas. It is made of raw hide, and fantastically ornamented with Indian beads.

The Madame Sans-Gene company rehearsed under Manager Pitou's direction every day last week at the Grand Opera House. The company, which is headed by Kathryn Kidder, leaves today (Tuesday) for San Francisco, opening there Aug. 31.

The scenes in Out Yonder, Russ Whytal's new play, are laid in Texas and the Southwest. The piece will be tried early in the Fall.

Albert Ernest is painting the scenery for J. H. Wallick's new play, When London Sleeps, which opens at the Fourteenth Street Theatre on Aug. 31. Ferdia Hudapeth has been engaged for the role of the heroine.

George C. Tyler has been engaged by Charles Frohman as business manager for Albert Chevalier, opening at the Garrick Theatre, Sept. 7. Mr. Tyler was the guest of Frank Daniels at Rye the past week.

Cora Edsall wishes to deny that she has been touring the New England states in repertoire under W. S. Reeves's management this Summer. She was formerly under his direction, but has no contract with him at present.

Garland Gaden and Laura Lorraine Gaden are spending the Summer in Austin, near Chicago. They will not go out in The Young American this season.

Jeff d'Angelis, who will open his starring tour at the Broadway Theatre on Sept. 3, is reported to have saved the life of a young woman who was bathing near the comedian's villa at Ludlow-on-the-Hudson.

Joseph W. Girard rejoined J. Al Sawtelle's company last week.

Tim Murphy's new play, Old Innocence, is reported to be another adaptation of Les Petits Oiseaux, by Eugene Labiche and M. Delacour. The play is well-known here through Sydney Grundy's version, A Pair of Spectacles.

William Burress, cousin of Marie Burress and a very versatile actor, has returned from San Francisco and is spending a few weeks at his home in Columbus, O.

Presley B. French has been spending his Summer vacation at Glens Falls, N. Y., compiling a record of the theatrical events of the year past. Mr. French writes that he has been chiefly indebted to THE MIRROR for his material.

E. H. Wood, who has been doing the press work for Buffalo Bill's Wild West, left that organization on Aug. 8 to go in advance of Harry Williams's A Bowery Girl, in which Florrie West will be starred. The season will open at Rockford, Ill., on Aug. 17.

Lawrence Marston is at work on a society play for Madeleine Merli. The scene is laid in Cuba during the rebellion.

Charles Kirke and wife have returned from the Catskills and will shortly begin rehearsals with The Lady Slavey.

Campbell Gollan's stock company, The Garrick Players, closed a successful season in Athens, Pa., last week. Mr. Gollan has been engaged by Charles Frohman for leading heavy in William Gillette's new war play, Secret Service.

The roster of the Gormans' company in The Gilhooleys Abroad is as follows: John, James, and George Gorman, Jennie Powers, James Forbes, James P. Forrest, Harry B. Collins, Karl Weiselbaum, Dolly Brooks Nestayer, Nettie Gorman, Agnes Baylies, Emma Siegel, and Flossie Sinnott. The attraction continues under the able direction of Charles T. Brown.

Lieutenant Schuyler Roosevelt, of the United States Navy, is said to have assisted David Belasco at rehearsals of Under the Polar Star last week. The Lieutenant was consulted upon some technical details.

H. W. Taylor will do the advance work for Elroy's stock company supporting J. Harvey Cook and Lottie Church. The season opens Aug. 31.

E. M. Holland, Joseph Holland, and Henry Woodruff, assisted by Katherine Grey, will present three one-act plays at the town hall at Falmouth, Mass., on Saturday next. The plays to be enacted are: 1871, a story of Paris at the end of the Franco-Prussian war; Plot for Plot, a comedy by the late Sir Charles Young; and A Man of the World, Gus Thomas's comedietta.

Charles E. Edwards has apparently made a great hit in London as the tramp in the Olympic Theatre production of Lost in New York. All the London critics comment favorably on his performance and the Daily Telegraph says: "Let us select for commendation the sketch of a tramp given by Charles E. Edwards, one of the most amusingly eccentric dancers we have seen and blessed with a sense of humor besides. If he return not to the land of the Stars and Stripes he will, in all likelihood, be snapped up by some of our managers here. The Gaiety, not the Olympic, seems to be his proper home."

W. A. Whitecar has been engaged to originate the part of an Italian in The Turn of the Tide, week of Sept. 7. This in no way affects his engagement with The Great Diamond Robbery, which will open on Sept. 28.

include appearances at Hammerstein's Olympia Roof Garden, the Herald Square Theatre, for the benefit of the Evening World's Sick Babies' Fund, and at the Casino, in Canary and Lederer's In Gay New York. Her success has been such as to place her in the galaxy of theatrical favorites whose appearances are always welcomed by theatregoers.

WHY BINGLEY FALES LEFT THE STAGE.

Bingley Fales, who has abandoned the stage to adopt the legal profession, gives the following reasons for so doing. He asks that they be accepted as coming from one who has not loved and lost.

"I was on the road five years, and during that time never passed five continuous weeks in one place. The actor leads a nomadic life; he is constantly with self and for self; he grows away from family associations and becomes estranged from old companionships; he never forms new ties to take the place of the old; he cannot choose his business associations; and when by chance he meets a congenial companion, they must part after a few weeks or a season at most. The demands of his business tend to make him live his whole life on the surface. He makes a pleasant acquaintance to-day and to-morrow bids him farewell. It is a tinsel, shallow existence, utterly devoid of the deeper sentiments and nobler ambitions that give solid value to life.

"But does not the actor live for his art? you will ask. Theoretically yes; practically no. Every actor—every capable actor—has his artistic ideals, but, oh, how few attain them! The actor with an income can indulge his art impulses. He can afford to play such parts as he is attracted to and in such companies as he chooses. But alas! few actors are so blessed. Necessity compels them to play the parts they can get at the best going salary. They fall from the exalted plane of the artist to the common highway of the artisan."

CHERIDAN SIMPSON.



One of the quickest leaps to fame known in the history of the operatic stage is undoubtedly that of Cheridan Simpson, now playing the part of Gabriel in Rice's *Evangeline* at Manhattan Beach. Three years ago Miss Simpson was a young society girl in Milwaukee. Her public appearances were then confined to concert work both vocal and instrumental, and her future was considered by competent critics to be most promising. She was widely known as the most proficient pianist in that locality. In addition to the knowledge she acquired in the best conservatoires, she developed a natural aptitude for music that proved of great service to her in advancing her studies. The idea of deriving some pecuniary benefit from her remarkable musical gifts prompted her to seek an engagement, and it is needless to say that the first manager she approached immediately signed her. Two years in farce comedy were followed by a special engagement as prima donna of *The Passing Show*. She was then engaged by Mr. Rice, and in the character of Gabriel her handsome stage presence and finely cultivated voice have won her fresh laurels daily. It is rumored that Miss Simpson is at present negotiating with a manager of one of the representative opera companies, and that a contract is shortly to be signed whereby he will secure her services for a term of years.

THE TROUBLESOME LETTER "A."

If there is one letter in the alphabet which Al Hayman has cause to hate with his whole heart and soul it is the letter "A." He has spent a small fortune exterminating this letter from the exterior of the theatre formerly known as Abbey's, but now christened the Knickerbocker. The initial of Mr. Abbey's name was ubiquitous throughout the theatre. It was upstairs, down stairs, and in my lady's dressing room. It seemed to Mr. Hayman as if the theatre had finally resolved into a big letter "A." The costly mosaic lobby floor had "Abbey" in great letters cemented in to stay there. Mr. Hayman had it ripped up at great expense. The sixteen big brass doors all bore the letter "A." Mr. Hayman had to have new doors hung in their places. But at last the work was finished. No baleful initial appears anywhere; the Abbey trade mark has disappeared; it is Knickerbocker or nothing.

MR. BRYAN AND MR. FERREE.

The friends of Owen Ferree, of the American Exchange, have noted a striking facial resemblance between that popular personage and the Hon. William Jennings Bryan. The likeness between the two is, indeed, remarkable, and on several occasions last week Mr. Ferree was stared at on the street in a manner that left no doubt as to his being mistaken for the young democratic candidate. Mr. Ferree, however, has a geniality of countenance which the other lacks. When asked yesterday by a *MIRROR* man how he intended to cast his vote, the manager said that he was at heart a McKinleyite, but, perhaps, out of compliment to the man he so strongly resembles, his vote might go to the Free Silver advocate.

J. H. STODDART IN AN OLD PART.

"Yes, it has been settled that Mr. Stoddart will be seen in his old part of Money-penny," said Charles Frohman yesterday. "We will take the two scenes of Boucicault's play, *The Long Strike*, in which Money-penny figures prominently, and use the theme as a sort of curtain-raiser to *The Liar*. The first scene shows the old lawyer by his fireside at home when Jane Armoyd comes and begs him to save her lover. The next scene is the famous telegraph scene, which was looked upon as such a sensation at the first production at the old Olympic. The two scenes form a very coherent and interesting little play in themselves, and will show Mr. Stoddart in one of his favorite parts, in which he early attained success."

PUDD'NHEAD WILSON MAY NOT GO OUT.

Regarding the rumor that Pudd'nhead Wilson is not to go out this season, Manager Charles Evans said yesterday: "The matter has not yet been finally settled. Within a day or two we shall decide the question, but at present it still hangs fire."

"Yap" Watson, Agt. At Liberty. Sea Cliff, L.I., N.Y.

AT THE THEATRES.

GARRICK—Ralph Lumley's rather opaque English comedy, *Thoroughbred*, is once again on view at the Garrick. Mr. Seabrooke, who succeeded Mr. Dixey in the role of the sober minded old Mayor of Upcomb, forced by circumstances into a sporting environment, plays the part in the revival. Mr. Seabrooke's performance has greatly improved. He now has something like a real grip on the character, and he speaks his English dialect as if he really enjoyed the task. All the members of the company who gave vitality to the play at its first production are retained, and the last act has been enlivened by several diverting songs and specialties.

CASINO.—In Gay New York is one of the most substantial Summer successes that this metropolis has ever known. There is no mistaking the genuineness of the audiences that crowd the playhouse every night, and testify by their applause their enjoyment of the rollicking show. Walter Jones's personation of the seedy theatrical manager is in the best spirit of burlesque, and Dave Warfield's various guises and dialects are all of them inimitable and artistic. On Thursday night the one-hundredth performance will be celebrated with a distribution of souvenirs. Two weeks hence a new comic opera, as yet unnamed, will be produced.

MANHATTAN BEACH THEATRE.—Rice's *Evangeline* continues its prosperous career. Al Wilson replaced Sam Bernard last week, and made a big hit with his interpolated gags and specialties.

MR. HOYT ENJOYING A REST.

Mr. and Mrs. Charles H. Hoyt are enjoying themselves at Charlestown, N. H., surrounded by intimate friends. Mr. Hoyt will remain in Charlestown till her season begins in *A Contented Woman*. This will not be before December. Mr. Hoyt recently expressed himself as pleased that Eugene Tompkins has leased the Boston Park—a theatre that has always been peculiarly the Hub's home for Hoyt's plays. Mr. Hoyt thinks he has found a new and fertile field for his plays in Australia. Chinatown is an immense hit in Sydney, having netted in the first four weeks of its stay there \$31,000. The guests of the Hoyts at Charlestown are William Currie, Mr. and Mrs. Frank McKee, and D. Robertson.

OLGA NETHERSOLE'S NEW PLAYS.

Olga Nethersole has purchased the rights to Joseph Hutton's play, *When Greek Meets Greek*. The character of the heroine has been rewritten and developed specially for her by the authors. In Boston, where she will play three weeks beginning Nov. 9, when she will produce Henry V. Esmond's new play, *My Lady Virgie*. The title may, perhaps, be changed. At her New York opening, Miss Nethersole will put on M. Portoriche's play, *Carmen*. It is reported, will no longer find a place in her repertoire, as its failure in London is regarded as fatal to its further chances of popularity in America.

THE ACTORS' SOCIETY.

The attendance of every member of the Actors' Society is requested at the very important meeting at Scottish Rite Hall to-day (Tuesday). Officers for the ensuing year will be elected.

IN SUMMER PLACES.

W. E. Horton writes from Mt. Clemens, Mich., under date of Aug. 13: "J. C. Lewis's *Si Plunkard* company are rehearsing here for the coming season. Sadie Haddon, Frank McNish, Rose Leland, and Master Jay Shattuc are the additions to the company. There have been quite a number of departures during the week. Charles W. Young, W. C. Cameron, George Jenkins, Charles Sharp, Frank Campan, the Savans, John T. Kelly, Amy and Leah Angeles, and W. A. Lang having left to join different companies. Johnny Ray arrived on Aug. 12. He will remain three weeks, and then join one of Weber and Fields's companies. Bob Mack will manage the tour of *Si Plunkard* this season. The Actors' Baseball Club of this place played again with a picked nine from the Fire Department on Friday last. The club appeared in their new uniforms, and played a good game. The club consists of W. C. Cameron, Dan McEvoy, Charles A. Mason, Dan Daly, George Jenkins, Otis Shattuc, "Happy" Ward, Joe Kelly, and Ed Alburus. The game was in the nature of a benefit for the Firemen's Uniform Fund, and in recognition of the kindness of the firemen taking part as a body in the Elks' Reunion parade here three years ago. The score was 16 to 12 in favor of the actors. Two small boys approached Dan Daly and Charley Mason as they were coming out of the post office the day after the game and informed the two comedians that their club would play the actors a game of ball for ten dollars. Daly asked the boys what club they belonged to and who were its members, and they replied that they belonged to the "Regulators," and as members gave the names of nine boys, whose ages ranged from ten to twelve years. Daly and Mason, to please the little fellows, said they would confer with their manager, and let them know in a few days. A couple of days later the two boys called again and said they were ready to put up their ten dollars and play the game. Daly seeing the boys were in earnest, said: "No, boys, it would not be right for us to take your money; ten dollars is too much for you boys to lose." "Lose," said one of the boys, looking Daly square in the eye, "lose, why we will make it fifteen dollars, if you will only let 'Happy' Ward pitch."

Boyd Putnam, a member of W. H. Crane's company, is summering at Annisquam, Mass., and delighting his friends with his unique dramatic breakfasts.

Frank Carlos Griffiths and wife are still at South Poland, Maine.

ENGAGEMENTS.

John Kellard has been engaged for the New York run of *The Great Northwest*, opening at the American Theatre on Aug. 31. Mr. Kellard will then return to the cast of *The Heart of Maryland*, which will commence its season in October.

George W. McCarthy has succeeded Edward Corbett as press agent of the Herald Square Theatre.

Mason Mitchell has been secured as business manager for Robert Hilliard.

John W. Hamilton will go in advance of Lillian Russell at the conclusion of the roof garden season.

Stanley B. Lewis, of St. Louis, Mo., a former *MIRROR* correspondent, has signed as musical director for the Madge Tucker repertoire company. He joined that organization at Danville, Ill., this week.

Alexander Gaden has signed to play heavies with the Theatre Francaise stock company, Montreal, Canada, opening Aug. 31.

Paul Menifée will play the juvenile part in *The Cotton Spinner*. The company will open at the Grand Opera House on Aug. 31.

Sidney H. Solomon has signed as business manager for James A. Reilly in his latest scenic production, *Unser Max*. The season opens at Hartford, Conn., Aug. 24.

Hortense Van Zile signed last week with E. J. Snyder for Walker Whiteside's company.

Joseph F. Webber has returned to the city, and is rehearsing with *The Great Northwest*.

Josephine Morse will assume her old position in Walker Whiteside's support the coming season. John M. Sturgeon has also been re-engaged for this company.

Earl Burgess, who has been business manager with *The Ideals* for the past two seasons, has been engaged by W. C. Richardson to act in the same capacity with the May Prindle company.

Lorimer Johnstone has been engaged by Lewis Morrison for leading business this season. He will play Leech in Mr. Morrison's production of *The Indian*.

Norma Kopp will play Mataga in D. W. Truss and Co.'s new production of *Wang* this season.

Fleurette, the dancer, goes with Joe Hart's *A Gay Old Boy* company. The season opens at San Antonio, Tex., Aug. 6.

"Titenia," the descriptive toe dancer, who has been appearing in Canary and Lederer's *In Gay New York* at the Casino, has signed a contract to remain at the Casino all of next season, appearing in the new play by Glenn McDonough, in which she will introduce a number of novelties in toe dancing.

Edward N. Hoyt has been secured as stage manager for Robert B. Mantell's company. Minnie Monk will play heavies, Eugene A. Eberle old men, and Louise Marcell juveniles.

Edwin Walter will play the heavy part in *When London Sleeps*, vice Griffith Evans, resigned.

William Cullington and Margaret May will replace Mr. and Mrs. Foreman in the cast of *Siberia*.

J. A. Fullwood will go in advance of the Sages, hypnotists, who will open at the Park Theatre, Philadelphia, on Aug. 31. This is his second season with this attraction.

Lizzie May Uimer has been engaged for the part of Mrs. John James O'Grady in Thompson and Ryer's *Sunshine of Paradise Alley*.

David Hanchett has signed with Fanny Davidson. He is passing the Summer at Tioga Centre, N. Y.

Norman H. Hackett has been re-engaged for Mlle. Rhéa's company, and will play Lord Lovelace in Nell Gwynne, Sir Amias Paulet in *Mary Stuart*, and other important roles.

Clarence Rogerson will be musical director of the Corinne Extravaganza company.

George H. Rickett has been engaged by Rich and Maeder to play one of the title parts in *A Pair of Jacks*.

Grace Dillon goes with *A Trip to Chinatown*. Thomas David has been engaged for *Coon Hollow*.

T. O. Darby will direct the music of *Grimes's Cellar Door*.

Argyle Gilbert and her clever child, Ada Vandenberg, will go with Gus Kahn's *Land of the Living*.

The following engagements were made last week through the Packard Agency: James Forbes for the Gorman Brothers; Dorothy Thornton for Mr. and Mrs. Elmer E. Grandin; Emily Lascelles for Kennedy's *Flowers*; Maud Ream Stover and Virgie Arnold for Fitzpatrick and Ober's *Cleopatra*; Ann Warrington for *A Night at the Circus*; R. J. Sullivan, Frank Drummer, Frances Byrnes, Mr. and Mrs. Drew Morton, Alex Gaden, George S. Proben, Eleanor Allen, Florence Lytell for the Theatre Francaise, Montreal, and the entire company for Corinne.

UNDER THE BLACK FLAG.

A repertoire company, headed by a soubrette with the picturesque name, Ita Leech, is pirating Jane through Indiana. They call the piece *A Bachelor's Troubles*. Their performance is characterized as "supremely rotten."

Della Pringle is flooding the small Iowa towns with special paper of *Pawn Ticket* 210. She opens in Knoxville, Iowa, Aug. 19 under the management of G. F. Adams.

Fred Marsh, of Farrington and Marsh, opened at the Academy, Halifax, N. S., for three nights in a piratical version of John A. Stevens's *Passion Slave*. He changed the title to *On Southern Soil*. The performance was so bad that the management closed the engagement after the first night. Several of the audience left the theatre during the first act.

REFLECTIONS.



The above portrait is that of Edwin W. Hoff, who is to take charge of the department for operatic training in the Empire Theatre Dramatic School. Mr. Hoff was born in Baltimore, and was trained for the operatic stage by Caroline Richings Bernard, making his debut in *Martha*. Soon afterward he was engaged by Colonel John A. McCaull, and was leading tenor of the McCaull Opera company for four years. Then the Bostonians secured his services in the same capacity, and he remained with that organization for seven seasons, originating among others the title role in *Robin Hood*. Owing to a severe illness he went to Colorado to regain his health, and met with pronounced success as an operatic instructor in Denver. This led to his engagement to teach the operatic idea how to shoot in the Empire Theatre School. In order to prepare himself thoroughly for what he intends to make his life work, he went to Paris last year immediately after finishing a short engagement with Lillian Russell's company in *La Traviata*. In Paris he studied voice production under Sbriglia, the teacher of Jean de Reszké, Plancon, Nordica, and other famous singers. By special invitation he also attended the classes of Giraudet, the famous Delsarte and Professor of *Geste* and *Mime en Scène* at the Conservatoire. This enabled him to observe and acquire Giraudet's practical methods of class instruction. He is now trying voices in his studio in the Holland Building, and will open the course of his operatic class on Oct. 15.

Oscar W. Dibble, treasurer of the Maude Hillman company, and Alma Chester, leading woman of the same company, were united in marriage on Aug. 7 at the residence of the groom's father, Alfred Dibble, at Westfield, Mass.

Albert Weis, general manager of the Green-wall Theatrical Circuit Company, last week made a flying visit to Atlanta and Savannah in the interests of the firm and returned to this city on Friday. He reports the outlook for a prosperous season most encouraging. The prospect for good crops is excellent, while the political outlook is such that it will in no way interfere with theatrical interests.

Lisle Leigh has returned from San Francisco, where she has been leading woman at Morosco's stock. She has been engaged for the same position at Forepaugh's, Philadelphia. The season opened Aug. 17.

Dave Braham has written four new songs for Harrigan's Marty Malone. Their catchy titles are: "Savannah Sea," "Pretty Mary Mullaney," "The Hole in the Wall," and "The Pride of the London Stage."

The Hartz Brothers, who for the last three seasons have produced their comedy, *A Wild Goose Chase*, will not open their season until Nov. 3. An operatic brass band will be added and everything is announced to be brand new "but the name." William McGowen will still have charge of the tour.

E. D. Shaw says that he is having no trouble in booking *Other People's Money*. Letters pour in from Eastern and Middle State managers offering time. Mr. Shaw will not manage the company; he is simply booking it.

Tunis F. Dean, business manager, for Nixon and Zimmerman's new Academy of Music, Baltimore, returned home last Saturday on the steamer *Veendam*, after a three months' tour abroad. Mr. Dean spent some time in London and Paris, and afterward made a tour of Ireland, Germany, Switzerland, and Holland. He is now at his home in Baltimore, where he is preparing for the opening of the Academy. De Wolff Hopper in *El Capitan* will be the opening attraction Sept. 28. The Baltimore Academy of Music, which was the property of the late Robert Garrett, is reported to have been recently purchased outright by Nixon and Zimmerman.

The Alcazar, San Francisco, opens Aug. 31 with a first class stock company in the best repertoire of plays obtainable. The house will be under the management of Frank Doane, Frederick Belasco, and J. B. Jordan. Amy Lee has been secured for soubrette roles, and negotiations are pending with several other favorites.

George Friend has been spending the past month at Asbury Park.

MIRROR INTERVIEWS.



Henry Guy Carlton.

It has been said with a large measure of truth that you can find a thousand good numbers to one good playwright. This is not a difficult explanation. The actor is an interpreter, the dramatist's function is to originate. That is why Henry Guy Carlton has succeeded in reaching one of the top rungs in the dramatist's ladder to fame and public favor. If nothing else, he is certainly original, and he has wit and dramatic instinct, and of no mean order either.

THE INTERVIEW.

D. Did you see those pupparrots? Some enemy has sent them to me. I look at that fellow B. Bryan, because he talks too much, and the other fellow Mum Mc McKinley because he's got nothing to say. I'll try to strike a happy medium in this interview.

"Did you always stutter?"

"Nun-no!"

"Didn't you stutter from your birth?"

"Nun no!"

"When did you begin to stutter?"

"When I began to talk. The kukker part of it is that I hardly stutter at all when I make an after-dinner speech. That's up probably because I know just what I'm going to say. In kuk conversation I don't seem to make my brain and tongue trot without bubbling. Now 'u don't make me stutter through two kuk columns, will you?"

"All right, we'll assume that it's an after-dinner speech. Let's talk about your career."

"I was born at Fort Union, New Mexico, in 1856. My father, General James H. Carlton, led the California column against the Apaches of Arizona and the Navajos of New Mexico. He died in 1873 at San Antonio, Texas, where he was commanding the Fourth United States Cavalry. It was his wish that I should go into the army for a few years. So, in the year in which he died I took my examinations and was commissioned by General Grant a second lieutenant in the Eighth Cavalry. My principal service in the army was in the Indian campaign under Niles and in the cattle-thief fights on the Rio Grande. Scouting service on the Rio Grande was rough work, but the experience I got repaid me for all the hardships."

"When did you have your first experience as a journalist?"

"On Aug. 1, 1876 I resigned my position in the army and went to New Orleans, where soon afterward I was appointed as chief editor of the New Orleans Times, now the Times Democrat. Before that I used to write for the San Francisco Chronicle, so it was on that paper, I presume, that I got my first experience in newspaper work. During the yellow fever epidemic in 1878 I became the New Orleans correspondent of the New York Times. In 1880 I went to Chicago, and wrote special articles for the Tribune and Herald. Two years later I joined the editorial staff of the New York Times. In 1883 I took editorial charge of Life, then an infant only a few weeks old. The Thompson-Sweet-Poker Club Sketches, which I wrote for Life, caught the popular fancy, and were afterward published in book form."

"How long did you edit Life?"

"A year and a half. The success that attended the production of Victor Durand and the inducement that led me to devote my time to the writing of plays, but for all that I consider journalism my profession, and, in my opinion, it is the greatest of all professions, barring none."

"I fully endorse that opinion. Now, tell me about your plays—from Victor Durand to date."

"Victor Durand was not my first play. The distinction of priority belongs to a play called The Age of Gold, which was written in San Francisco when I was fifteen years old. I took it to John McCullough to read. He was then managing the California Theatre, and he treated me with charming courtesy, asking me to come back and see him two or three days later, which I did. He said he intended to criticize the play frankly, and told me without beating around the bush that the Age of Gold was unrepresentable. Whereupon I remarked: 'I suppose, Mr. McCullough, it needs the blue pencil.' 'The blue pencil?' queried McCullough. 'Then laying his hand steadily upon my shoulder: 'My boy, it needs a club!' He added, however, that the play showed that I had obvious dramatic instinct and he hoped I would cultivate it by studying the action of plays and their construction. He then introduced me to the treasurer of the theatre and instructed him to extend to me the courtesies of the house whenever I came to the theatre. This naturally fired my ambition, and I became a close student of my current repertoire both before and behind the scenes. I didn't attempt to write another play till 1890 when I wrote the tragedy of Mennon. The days after its completion it was bid for by three leading tragedians, Lawrence Barrett, Tom Keene, and John McCullough. I gave the rights to Mennon to John McCullough for \$1500 in advance of royalties."

"And why was Mennon not produced?"

"Because McCullough happened to produce in New York an English play called The Bondman, which proved a pronounced failure, and consequently his manager, William Connor, insisted that he should stick to his regular repertoire, and wouldn't hear of his spending time and money on anything new. When McCullough died the play came back to me, but as the title-role requires a tragedy of powerful physique, I doubt whether I shall ever see Mennon produced. At one time I thought my chances of producing The Lion's Mouth were equally slim. I originally wrote that play under contract with the Mallorys, who desired to stage it at the Rialto. When their contract with Rialto broke down they wished me to alter the play for Robert Mottell, then under their management. As the alteration involved the cutting down of one of the strong characters, I refused. Frederick Warde, seven years afterward, applied to me for a blank verse play. I had so

little idea of ever seeing The Lion's Mouth produced that I had hard work to find the manuscript."

"When did Frederick Warde produce The Lion's Mouth?"

"In San Francisco in March, 1891. It has been played over 500 times and received unanimous praise from the critics outside of New York City."

"How do you account for that?"

"Like McKintley, I have nothing to say. No one can claim that the dramatic critic of Chicago or San Francisco are either fools or incompetent. And they all praised The Lion's Mouth."

"What do you think of dramatic criticism in general?"

"I think that dramatic critics in the main, give a fair reflection of public opinion, but there are exceptions. In addition to having a knowledge of his business as a critic should have the courage necessary to express his real opinion, and his whole aim should not be to be flippantly witty at the expense of the author, the actors, or the play."

"Is it true that you wrote Victor Durand in two weeks?"

"Yes. That was in October, 1884. The first act took two days. I turned out the second act in one day, and on the third and fourth acts I spent nine days. It was originally accepted by A. W. Palmer for production at the Madison Square Theatre. He turned it over to Mr. Mallory to discuss the contract, and as we couldn't agree as to terms, that negotiator fell through. Then Harry Edwards, whom I had known in California, asked me to let him read the play. He recommended it to a Mr. Wallack, who accepted it by wire, and Mr. Wallack read it the following morning. The production took place at Wallack's Theatre on Dec. 18, 1884, and the piece was played there with great success for three months before it was taken on the road. The Wallacks paid me \$200 per week as long as Victor Durand was performed."

"Tell me something about your other plays?"

"The Pemberton was produced in 1889 by J. M. Hill. It played for four weeks of good business at Albany, Boston, Philadelphia, and elsewhere, but a death scene at the end of the last act made the scene too gloomy, and it was not brought to New York. Some day I shall write a new last act, and I think the Pemberton will make a hit. Ye Early Frouble was another victim of circumstances. It took exceedingly well in Boston, where it was originally produced, and had fifty consecutive performances at the Boston Museum. In New York it merely proved an artistic success, being presented during the Columbian celebration, when all the New York theatres lost money. The Princess of Eves was another Boston success, and was also produced at the Boston Museum. It is a play dealing with New York society, and, as the right have reverted to me, it is my intent to have it done again. My succeeding effort was A Gilded Fool for Nat Goodwin."

"Out of which you must have made a good deal of money in the way of royalties?"

"Well, you can judge for yourself when I tell you that it played to nearly half a million dollars. It succeeded in my signing a contract with Charles Frohman to write a play for John Drew, the outcome of which was The Butterflies."

"Another moneymaker?"

"Yes. The Butterflies played to \$88,000, during 103 performances at Palmer's, the first fifty performances averaging \$1100. Its road success was equally substantial. Another play of mine, A Bit of Scandal, preceded the production of The Butterflies. It was given a trial week at Washington, and will be presented in New York during the coming season. It presents phases and character-types of social New York. One or two critics misconceived my motives in introducing a society gossip writer—considering him a travesty on newspaper men. My intentions were to satirize—not the real newspaper man—but the Jack who gets his invitations to social parties on the strength of being able to insert the names of the host and hostess in the society column of a daily or weekly paper. I have no fear, however, that my intention will be misconstrued again."

"An' a Lem Kettle?"

"That was written for Tim Murphy. He is clever, and the play was praised, but there was something wrong with the combination, for the enterprise was a failure. That impudent Young Couple did not fail, for it was very successful when presented in San Francisco; but, although it did not lose money in New York, it did not draw the large receipts for which Charles Frohman looks during the present season, and at my own request it was withdrawn for revision."

"Speaking of John Drew, how do you compare him with Wyndham?"

"Wyndham has been so busy lately trying new plays for Drew that comparison is impossible. Ambition was my last production. It was a success in New York and upon the road. In Australia Nat Goodwin is now playing The Gilded Fool with great success, as I learn by cable, but he will not do Ambition there, as American politics are too deep for the range of the play."

"What have you been at work on since you wrote Ambition?"

"I have completed a play called Two Men of Business, in which the Hollands are to appear shortly after opening their season. Then I am at work on a play of New York life for Charles Frohman, and when that is finished, I shall complete another play already projected for him, dealing with Western life and characters."

"What are your methods of work?"

"Those in use, I suppose, by all playwrights. After deciding upon the theme, I cast about for my pivotal situation, and work backward and forward from that. I plan every entrance, scene and exit, and every bit of business before writing a word of the dialogue. There are no set rules for construction. The one law which seems to be inviolable without penalty of failure is that prescribing that the audience shall be in the confidence of the characters as regards the motive for every action. Exposing the motive clearly to the audience and concealing the de-
 clouement is absolutely demanded. In this the skillful author is like the skillful chess player. His every move is seen, but his plan of battle is so subtle that the ultimate aim of his advance remains a mystery until the fatal moment of final attack is at hand. If the antagonist sees the chess player's plan of battle, he will thwart it. If the audience forces the de-
 clouement of a play, all interest ceases. But there must be no concealment of motives."

"I gather from your comparing a play to a game of chess that you lay more stress on the working out of the plot than you are given credit for?"

"How so?"

"Why, it is generally assumed that you devote more attention to the dialogue than to the plot."

"On the contrary! Seven-eighths of the work on a play is done before I begin to write a word



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of the dialogue. Construction and stage business are what occupy the bulk of the time."

"Do you rehearse your own plays?"

"Most assuredly! I hold that an author who is not capable of directing his own play even in the minutest details cannot claim to know his business. Therefore, I have studied the actor's art, the tricks of the stage, and all that goes to make the success of a production. When I was in San Francisco, John McCullough encouraged me to go behind the scenes, to watch rehearsals and see the mechanism of staging a play. It is not sufficient for a composer to know all about tempo and emphasis—he must know the value of every instrument in order to orchestrate his opera. An amateur composer unable to direct an orchestra is the peer of the dramatic author who can't direct the rehearsal of his play. There are so many ways of doing and saying the same thing that a stage manager might unintentionally misconceive and circumvent the effect of the dialogue and action of a given situation. The actor, too, is apt to fall into conventional methods of interpreting certain types, and modify every new character to resemble as closely as possible the particular one in which he made the hit of his life."

"And how do you circumvent such actors?"

"Why I don't give out the play or the parts. I rehearse if there is anything in the act bearing on later acts I explain it. In that manner, so far as possible, the company gets my conception of the characters, and no other. Actors sometimes desire to shine at the expense of the author by elaborating their parts in an incongruous manner. The author directing his play is very much in the position of a leader of an amateur orchestra. The leader gives out the parts. The trombone player gets his, looks it over, and says to himself: 'What! Only two bars, and both pianissimo. My best girl is to be in front on Monday night, and I'll bet she'll know there's a trombone in this orchestra.' A first night performance is not always a first night by which to judge a new play. The fortissimo performer is only one of numerous obstacles to success. By watching the effect of the play on the audience the author finds it possible to introduce numerous improvements. Therefore, the author who does not direct his own play is at great disadvantage."

"Mr. Carlton told me a lot more of equal interest, but the exigencies of space compel me to bring the interview to a short stop. Take him for all and all, he is one of the brightest men I have ever met, and the above interview merely conveys a vague idea of his cleverness."

A. E. B.

STUDIES IN EMPHASIS.

BY ALFRED AYRES.

"He that reads really well utters the words with the care that the musician exercises in playing or singing."

I occasionally meet a person who seems to think that the exercise of the intelligence in reading is fatal to what one of them, a day or two ago, called spontaneity, by which I understand to mean a naturalness. He seemed to me to strain to the opinion that emphasis, pause, and a fiction are matters of little importance, and that a reader is likely to be stilled and non-natural in proportion to the extent he allows himself to consider the question of technique. All that is necessary, according to these people, if I understand them, is to know the words and to speak them with earnestness. If they are right, then reading is only a matter of memory and action; in other words, of memory and a misguided fancy and fury. To these people, who are commonly actors (self-declared), I would say, with as much respect as I can muster for the occasion, that if they would but give half as much time to the learning of their business as the average chorus-singer or clog-dancer gives to learning his, they might possibly modify their opinion with regard to the value of study.

There are many of us that are never more glib, never more confident, never more dogmatic than when we talk about something we know nothing about.

But let us return to Canon Fleming and The Merchant of Venice:

SHYLOCK—My deeds upon my head! I crave [the law]

The penalty and forfeit of my bond.

We all agree, I think, with regard to the meaning of the first sentence, which is this: For my deeds I will be answerable. Does our author's emphasis make the words express this thought? I think not. His emphasis, to my seeing, makes the words say: My deeds upon my head, and not on any other part of my body. To make the words say what they are intended to say, it is necessary, I am confident, to emphasize the second *my* as strongly as the first, and this, if I do not err, is the way the sentence is usually read. Whether the learned Canon gives us the full line or not, *crave* is not emphatic; it is the thing craved, the law, that we should emphasize. The next line with its emphatic words stand in elocutionary opposition to *law*.

PORTIA—Is he not able to discharge the money?

BASSANIO—Yes, here I tender it to him in the court!

Yes, twice the sum: if that will not suffice, I will be bound to pay it ten times over.

Do I feel or see hands on my head, my feet [heart]? I this will not suffice it may appear.

That malice bears down truth.

I felt see any defense for the emphasis on *tender* in the first line, not in the second, not suffice or appear in the fifth, or for bear or down in the sixth. On the other hand, I should emphasize *sum* in the second line quite as strongly as *twice*.

If Bassanio said, for example, I not only tender him the sum we owe him, but twice the sum, our author's emphasis would be correct, not otherwise. In the third line I should

emphasize the three last words. The feet of the fourth line is a new reading to me. Possibly it is a misprint.

And I have such you

West once the law to your authority.

To do a great right do a little wrong.

And curb this cruel devil of it will.

The emphasis of *twice* and *once* smacks of the kind of elocution that tries to get an effect out of every word. It reminds one of those speakers that make up in sound for what they lack in sense. Read in this way, the line loses much of its proper effect. All the words but two should come "trippingly from the tongue."

Why emphasize this in the last line? There is no question of any other devil.

PORTIA—It must not be. There is no power in Venice.

Can alter a decree established.

Twice recorded is a precedent.

And many an error by the same example.

Will rush into the state I cannot bide.

The most emphatic word in the first sentence is the last. If it had been said that it must be, then not should be the only emphatic word. If it had been said that it cannot be, then must would be the only emphatic word. As it is, three words are emphasized about equally in order to give the delivery the elevation that situation and sentiment demands. For the same reason, many an error in the fourth line should be emphasized. Neither *power*, *alter*, nor *decree* should be emphasized; *Venice*, on the contrary, should be emphasized quite as strongly as any other word in the speech.

SHYLOCK—A Daniel come to judgment! Yea, a Daniel!

O wise as judge! How do I honor thee.

O these nine italicized words, I should emphasize only five—Daniel, yea, Daniel, wise and honor.

PORTIA—I pray you, let me look upon the bond.

I should emphasize *pray* quite as strongly as *look*, and should not emphasize *bond*.

SHYLOCK—Here 'tis, most reverend doctor, here it is.

Shylock's eagerness is indicated by all this italicizing; and then, read according to the marking Shylock cannot get the effect out of the word *revere* that is within his easy reach if he emphasizes this word only.

PORTIA—Shylock! There's three thy money offered thee.

One word only, *thrice*, is all that, in my judgment, should be made at all emphatic in this line. The exclamation point is our author's. I doubt whether it will be found elsewhere. A comma is the usual punctuation.

SHYLOCK—An oath, an oath! I have an oath in heaven:

Shall I say perjury upon my soul?

No, not for Venice.

The effect is weakened, rather than heightened, by making the third oath emphatic. I should italicize *not* rather than *so* of the last line. Both words should be spoken with a good deal of force.

PORTIA—Why, this bond is forfeit.

An *anathema* to this, the Jew may claim.

A pound of flesh, to be by him cut off.

Nearest the neighbor's heart. Respiteful,

Take thrice thy money. Bid me tear a bond.

In these four lines, our Author would emphasize: *anathema*, *respiteful*, *pound*, *flesh*, *nearest*, *heart*, *merciful*, *like*, and *tear*. Like *tear* by money, means, simply, *Accept their offer*. Why emphasize *bond* since there is no question of tearing anything else?

SHYLOCK—When it is paid according to the tenor.

I do repent you are a worthy judge;

Yea, from the law, your exposition.

Hath been most sound. I charge you by the law,

Whereof you are a well-deserving pillar,

Proceed to judgment. By my soul I swear

There is no power in the tongue of man

To alter me. I stay here on my bond.

In the first line of this speech, a Shylock should not only state the fact that the bond must be "paid according to the tenor," but in order to get all the effect out of the line there is in it, he must also emphasize the fact that nothing but a pound of Antonio's flesh will be accepted. This he does best by a peculiar, inexpressible hardening of the word *according*, which results in making it the most emphatic word in the line. In the third line, I should emphasize *law* as strongly as *know*. If it were a question as to whether Portia does or does not know the law, the case would be very different. If the thought were, for example, you know the law but you are not willing to be guided by it. In the fourth line I should again emphasize *law*. Our author's reading of the seventh line does not express the thought the line is intended to convey, which is, simply, there is no power in man to alter me; the other words serve for little else than for poetical embellishment. The effect of the last sentence is heightened by dwelling on *on* as much as on the two preceding words.

THE NEWSDEALERS' FESTIVAL.

At Lion Park last Thursday the New York Newsdealers and Stationers' Protective and Benevolent Association held their sixth annual festival. The officers of the association are T. F. Martin, president; D. Brophy, vice-president; B. Beckman, recording secretary; B. Hoag, financial secretary; J. P. Mack, treasurer, and J. F. E. K. sergeant-at-arms. It was one of the most enjoyable events in the history of the Association.

Don't make mistake in looking for John. He is at the door. He is at the door.

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CORRESPONDENCE.

CALIFORNIA.

SAN DIEGO—FISHER OPERA HOUSE (John C. Fisher, manager): A large and fashionable audience heard K. P. Grand Lodge Aug. 11. Arrangements have been made to take care of 1200 delegates. House dark 14. Regular season will open 21 by Host's Comedy Co. The house goes into the hands of the carpenters next week and the griders will be widened to 42 feet.

MI-SOURI VALLEY—NEW THEATRE (William Hamlin, manager): Season opens 25 with Mark Murphy in "Dowd's Neighbors" as the attraction.

DUBUQUE—GRAND OPERA HOUSE (Wm. T. Beebe, manager): The theatrical season opens at the Grand with The Bowery Girl 18. Mizzena, Sol Smith Russell, Lewis M. Trison, and Scana's Band are among the coming attractions. **MAIN ST. BERT OPERA HOUSE** (H. Bartell, manager): Mr. Bartell will open this house Sept. 1 with vaudeville. It is now undergoing extensive repairs.

SPRING CITY—GRAND OPERA HOUSE (A. B. Bell, manager): Harry Williams co. in The Bowery Girl opens season 22.

CARROLL—GERMANIA OPERA HOUSE (Hoeh, manager): M. D. Woodward Theatre co. 17. 22.

KANSAS.

LEAVENWORTH—CRAWFORD'S GRAND OPERA HOUSE (W. Bowman, manager): House dark week ending 9.

LOUISIANA.

MONROE—OPERA HOUSE (E. Fridt, proprietor): House dark week ending 8.

MAINE.

PORTLAND—PORTLAND THEATRE (Charles C. Tuckersbury, manager): The theatre opens for the season with James B. Mackie in Grimes's Cellar Door 17. Other attractions the same week are A Trip to Chinatown and The Dazzler. **PAVILION THEATRE** (Hartley McCullum, manager): The Charity Ball week of 10 opened to an audience which completely filled the theatre. Applause was frequent. The stage setting and scenery reflects great credit on Mr. McCullum and his able assistants. Mr. Pascoe was at his best, as was also Mr. House. For the ladies, Miss Robertson acted and looked her best. Miss Ingram and Miss Andrews, assisted by Mr. Livingston, kept the laughs close together, and altogether it was the finest performance ever given on the island. **THE PALACE THEATRE**, remodeled and refurnished, will open its winter season the last of the present month. The best vaudeville and variety entertainers are promised. Mr. Armstrong and his co. are the first members of McCullum's Summer stock co. at Park's Island, were married on the morning of 11. Both are very popular on the island and are receiving congratulations on every hand. Charles Cowles, owner of The Baxter is on a short vacation at Park's Island. Entrance is a sum, the comedienne of McCullum's co., was presented with a handsome turquoise ring by friends last week.

BALFAST—OPERA HOUSE (F. E. Cottrell, manager): Mora and a good repertoire co. to light business week of 10.

BATH—COLUMBIA THEATRE (F. A. Owen, manager): Dark 10. 15.

MARYLAND.

CUMBERLAND—ACADEMY OF MUSIC (Mellinger Brothers, lessees): Digby Bell in Hoyt's A Midnight Bell 19.

HAGERSTOWN—ACADEMY OF MUSIC (Charles M. Putter, manager): Digby Bell will begin the season with A Midnight Bell 18.

MASSACHUSETTS.

LOWELL—LAKESHORE THEATRE (Nelson A. Morrell, manager): The Weston-Reimer Comedy co. still continue to delight large audiences by presenting popular pieces in an artistic manner. The co. deserve praise for the excellent work they are doing. Arabian Nights and 7-20-8 were the hits of the week. Gorman's Imperial Japanese Troop, owing to their popularity, were retained for another week 3 in the Park. At the Glen Forest the Ah-m-wa Troubadours are giving much satisfaction 3-8. Rehearsals for The Dazzler are going ahead nicely and an excellent performance may be expected. The dress rehearsal will be held 17, and they will open season 18 in Dover, N. H. The Walcott Comedy co. will open the Opera House 31 and play a week's engagement.

MILFORD—MUSIC HALL (E. H. Morgan, manager): The Cotton King opens season 8.

MARLBORO—THEATRE (F. W. Riley, manager): Theatre opens 25 with The Dazzler. **THE MANAGER** Riley looks forward to a prosperous season, having booked a large number of first-class attractions, including Peter Dinkley, Texas Steer, Morrison's Faust, and Nelie McHenry.

PITTSFIELD—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark 13. 15.

PLYMOUTH—GRAND OPERA HOUSE (A. H. Perry, manager): 8-15. **LYNN**: Historical pageant of Old Plymouth Days and Ways, which has been in progress from July 28 at the Guard's Armory, closed 3. The attendance at the nine performances was about 10,000. Extra trains from Providence, B. & N. and Boston brought large numbers of people. Margaret MacLaren conceived and superintended the production of the pageant. Mr. A. H. Perry was stage manager, and a house is due him for the able manner in which the production was put on.

MICHIGAN.

GRAND RAPIDS—GRAND (O. Stair, manager): Pulse of New York opens 17. **POWERS** (J. W. Spooner, manager): Devil's Auction Sept. 7.

OWosso—SALLI BRY'S OPERA HOUSE (Salisbury and Brewer, managers): A Breezy Time is billed for 14. **Parkland 25**. **ALABAMA**: Park Canyon (F. H. Knapp, manager): Home talent co. will divide the week of 17.

BATTLE CREEK—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): It is this house has under gone many improvements, about \$1000 having been spent in painting new scenery, etc. Manager Smith and a family left 10 for their annual summer vacation. Ward and Vokes opened the house 20, and Turkish Bath follows 23. Manager Smith, who runs a news depot, declares that he sells more Mirrors than all the other dramatic papers combined. The following acts have been booked for the coming season: Devil's Auction, Old Homestead, Hoyt's A Midnight Bell, Saved from the Sea, Old Tennessee, Clay Clement, Keene, South Before the War, R. B. Roy, Bowery Girl, Twelve Temptations, Wa-g, Darkest Russia, Griffin, Texas Steer, 8 Bella, Herrmann, and Shore Acres.

BENTON HARBOR—YORK'S GRAND OPERA HOUSE (J. A. Simon, manager): Tornado and rainstorm coming 11 prevented appearance of Sam T. Jack's Crole co. A Breezy Time to good attendance 18. Coming: Wilson Comedy co. 21.

MISSOURI.

KIRKSVILLE—SMITH'S OPERA HOUSE (B. F. Heiny, manager): East Lynne was presented 10. 11, by local talent. Two good hours in spite of extreme heat. Cora Buchanan as Lady Isabel scored an immense hit. Her emotional scenes were admirably a tural and effective, absolutely free from affectation, which is so marked in the performances of some of our Western actresses. Her support was strong, consisting of the local favorites, R. S. L. as Carlyle, Robert Dutton as Lord Mount Severn, Laura Buchanan as Barbara Hare, Allie Edmonson as Cornelia, and C. V. Kerr as Francis Levison. The performance was under the stage direction of Robert Dutton.

CLINTON—OPERA HOUSE (H. Bateman, manager): House dark 3-10. Nashville Students 27.

NEW HAMPSHIRE.

PORTSMOUTH—MUSIC HALL (H. O. Ayers, manager): Tompkins's Black Crook book-d for 13 cancelled. James B. Mackie in Grimes's Cellar Door 19.

NEW JERSEY.

ELIZABETH—DRAKE OPERA HOUSE (Colonel W. H. Morton, manager): The final concert by Drake's Promenade Band will be given 14, and the house will remain dark from that date, until it is reopened for the

J. H. GILMOUR, Esq.

SEASON 1896-97.

MINER AND BROOKS.

OPEN FOR SPECIAL ENGAGEMENT UNTIL NOV. 1st.

Address LARCHMONT MANOR, N. Y.

regular Fall and Winter seasons. **LYCURIUM THEATRE** (A. H. "Imonia" manager): Tony Pastor's co. opened the season at the city and popular theatre 12 and drew a fairly good-sized audience, notwithstanding the extremely hot weather. The bill, an excellent one, included Tom. Pastor, Lawrence and Harrington, the Don van Rogers Brothers, Lew Dockstader, the three Bouffons, and others. Coming: Dr. Land 18. A Breezy Time 19. Nellie McHenry 22. **ITANA**: William a Henry, manager for Tony Pastor's co., met with a painful accident at the Park Opera House, Ashby Park 11. While walking across the stage he fell through a trap door to the ground, a distance of fifteen feet, and sustained a complete dislocation of the right shoulder. Mr. Henry will be unable to use his arm for some little time, but, nevertheless, will stay with the co.—The third sale of the Drake Opera House, which was to have been held 12, has been postponed for four weeks.

DOVER—BAKER OPERA HOUSE (William H. Baker, manager): House dark 10. 16.

NEW YORK.

ALBANY—ITEMS: Business Manager Charles H. Smith of the Leased Opera House, arrived 10, and Resident Manager Ad Garbes followed 11. The former will do the p-r-a-m work of the house, and J. Ballard Carroll will have charge of the stage in place of William Carlin. Tony Pastor and co., including Lew Dockstader, Rogers Brothers, Lawrence and Harrington, the Bouffons, and others will appear 14.—Cora Payton will play a week, beginning 17, and opening in The Parisian Princess. Primrose and West's Minstrels, with three bands, will be at the Grand Opera Hall 20, followed by The Prisoner of Zenda Sept. 2.—Martell's The South Before the War co. will begin rehearsals at the Pearl Street Theatre 17, preparatory to opening their season there 24.

GLENS FALLS—OPERA HOUSE (F. F. Pevon, manager): Cora Payton Comedy co. closed week 8 in a Yankee in Cuba to big business; performance good. Tony Pastor 18.

WARSAW—LIVING OPERA HOUSE (W. S. Pratt, manager): House dark 10. 15.

JAMESTOWN—A. LEE'S OPERA HOUSE (H. F. Allen, manager): House dark week of 10. A war drama, written by Ben Garfield, of this city, will be put on 18 of home talent for the benefit of the Federal Guards. Cecil Spooner co. opens season 31. At Colerain, amusements for this week are The New Family (return engagement); Pain's Fireworks 11. 15, presenting each evening the picture of the Battle of Bank 7 Hill, assisted by the Fenton Guards and the High School Cadets in a stum ball. Mr. and Mrs. Frann-Bayton left 7 for Boston to join the Maude Hillman co.

PENNY VAN—SHEPHERD OPERA HOUSE (C. H. Simon, manager): House dark 3-4, opens with The Prodigal Father Sept. 17.

WEEDSPORT—BURETT OPERA HOUSE (Harry D. Brown, manager): The Fall and Winter season will open 25 with William Barry in The Rising Generation. Some of the best attractions on the road have been booked.

GLOVERSVILLE—KASSON OPERA HOUSE (A. L. Cover, manager): House opens 24 with Cora Payton's Comedy co. **ITANA**: During the Summer the house has been thoroughly renovated, and is now in a first-class condition.

LOCKPORT—HEDGE OPERA HOUSE (Knowles and Gardner, managers): Blaney's A Boy Wanted will open season here week of 17. Co. here and rehearsing daily.

SCHENECTADY—VAN CUREL OPERA HOUSE (C. H. B. Redick, manager): Cora Payton, supported by Etta Reed and a first-class co., inaugurated a preliminary season 10 at popular prices. They presented The Parisian Princess, and notwithstanding the extreme heat the house was packed. They gave a first-class performance. During the week they presented: Rose Cottage, My Old Kentucky Home, and The Plunger. The regular season will open 29, with Donnelly and Girard in The Rainmakers; The Other Man's Wife, Sept. 3; Hoyt's A Temperance Town 16. Manager Benedict has booked nearly all the first-class attractions on the road, and intends to give the public the best things in the amusement line ever seen in Schenectady.

SARATOGA SPRINGS—TOWN HALL (Leonard and Eddy, managers): Bishop Newman in lectures week of 10. The regular season of this house opens 24 with William Barry in The Rising Generation; Tony Pastor 17.—**CONVENTION HALL**: Primrose and West's Minstrel 18.—**ITANA**: The Orpheus Singing Society (50th year music sing), of Buffalo, gave a grand concert on the lawn of the G and Union Hotel 13 to a very large and representative audience.

WATERLOO—CHATTUCK OPERA HOUSE (S. Owsen, manager): The Cecil Spooner Comedy co. opens 24.—**ITANA**: The account in the Mirror of Chauncey Quot's enthusiastic reception on the C-and N. express by pleasant reading to his legion of friends here—his old home.

NEWBURGH—ACADEMY OF MUSIC (Fred M. Taylor, manager): Everything is in order and ready for the opening of the house by 8 Bella 25, and from present indications the season should be great. **SHARWOOD PARK SUMMER GARDEN** (Strong and Lawson, managers): The Park still continues to draw big crowds, especially during the long heated spell, and the multitude enjoyed the performances of last week. The new faces for the week 10-15 are Moss A. Alfreno, the king of wire-walking; Professor Dents, sleight of hand; and Bander Brothers, on horizontal bars. Hunting's Circus at the Fair Grounds 15.

LITTLE FALLS—ITEMS: H. A. Skinner, manager of the Salsinger Opera House, has an exhibit in his window an elegant full-hal bicycle, which Maud Willman will use in some of her plays the coming season.—Manager W. H. Cronkrite, of Cronkrite Opera House, leaves this week for Chicago to accept a position in that city.

FOOT HARBOR—BRADLEY OPERA HOUSE (M. H. B. adley, manager): Goston's Minstrels 12, very ordinary by performance to fair house. Co. and Long's The Other Man's Wife 17.—**ITANA**: The Opera House scenery has been retouched, and house renovated and cleaned. Prospects good for the coming season.—Frank Hitchcock, musician, of this place, has joined Al G. Field's Minstrels.

FISHKILL-ON-HUDSON—ACADEMY OF MUSIC (Clarke and Peattie, managers): Kennedy Players open a preliminary season 17 and 18. Regular season opens 25 by Byrnes Brothers' 8 Bella.—**ITANA**: Manager Clarke has the dates for the coming season well filled, a large number of attractions of high order being booked.

OSWEGO—RICHARDSON THEATRE (J. A. Wallace, manager): Regular season of this house opens with Primrose and West's Minstrels 24.

WAVERLY—OPERA HOUSE (J. E. Murdock, manager): House dark.

SINGHANTON—STONE OPERA HOUSE (Clark and Delavan, managers): House dark 10-15. A Green Woods Man 16.—**UNION CASINO**: Okah's Troupe of Japs drew large attendance 10. 15.

ROCHESTER—LYCURIUM THEATRE (A. E. Wolf, manager): Mariana, Boccaccio, and Olivette were presented by the Wilbur Opera co. 10-15 before large and delighted audiences. The attendance was far beyond expectations, and, in view of the demand of the people, the management decided to give daily matinee performances during remainder of engagement. The living pictures were a pleasing feature.

CORTLAND—OPERA HOUSE (Warner Road manager): Concert for benefit of Zion Church 12.

NORTH DAKOTA.

GRAND FORKS—METROPOLITAN THEATRE (E. J. Lander, manager): The house, which has been closed for the past two months, will be opened 20 by Grand Forks Dramatic Club, presenting Muldoon's Picnic.

The Bowery Girl 25. Frank E. Grinwald's Uncle Tom's Cabin co. sat hit under the stars last 19.

CHASCON—MUSICAL HOUSE (C. F. Weaver, manager): Theatre dark for week ending 9. A Bowery Girl 31; Colubia Opera co. Sept. 33; Fast Mail 14.

OHIO.

LIMA—FAVOR OPERA HOUSE (W. A. Livermore, manager): Town Topics 15; McSoley's Twins 20; Vale's Devil's Auction Sept. 4; Primrose and West's Minstrels 19 and Finnegan's Courtship 16.—**ITANA**: Only the best attractions have been booked and the coming season will doubtless prove one of the best in the history of the house.

COLUMBUS—John W. Isham's Oriental America gave three performances to good houses 6-8; it is one of the best that has ever appeared in this city, the costumes, scenery and principals being of the first order. Mr. Isham will certainly make a success of his enterprise, as it is a distinctly high-class performance in every way.—**ITANA**: The Grand opens 31 with A Milk White Stag.

SALEM—GRAND OPERA HOUSE (Eliot and Geiger, managers): Max Pingle Comedy co. week of 17 in repertoire, opening with In Dixie's Land.—**ITANA**: The John Robinson and Franklin Burr Circus comes 13. Earl Burgess, business manager of May Pingle co., is in this city for a few hours. The Grand will have its formal opening early in September, which will be made a feature by the new managers. The Big Syndicate Circus was attached at Linton last week by a printing firm. They are still there in needy circumstances, and a sale of stock has been ordered by the court.

GALLIPOLIS—ARIEL OPERA HOUSE (C. C. Clark, manager): House opens 18 with Barlow Brothers' Minstrels.

PORTSMOUTH—GRAND OPERA HOUSE (H. S. Grimes, manager): At 4. Field's Minstrels 11 to grand house. Rhéa Sept. 10; Primrose and West's Minstrels 13.

PENNSYLVANIA.

PITTSBURGH—MUSIC HALL (C. C. King, manager): The regular season opens 27 with A Breezy Time. **ITANA**: Manager King has an excellent line of attractions booked. Another electric road has lately been opened, which makes four lines connecting this city with 57,000 people.

SCRANTON—THE FROTHINGHAM (Wagner and Ren, managers): Town Topics 10 to light business.

DAVID'S THEATRE (George E. Davis, manager): Dark week of 5.—**ACADEMY OF MUSIC** (M. H. Bur-gunder, manager): Dark week of 5.

CARLISLE—ITEMS: The season opens 28. Manager Budge has made extensive improvements in the Grand, and the bookings are of the finest. The business prospects look better than in any other years. M. and F. the clarinetist and Prof. P. H. of the Grand's orchestra, have both signed contracts with Manager Bergunder to play in his house the coming season.—Howard Foster, female impersonator, was d owned a few miles from here 11. He was engaged to sing in the 3-4 on the coming season.—Prof. Lowe, hypnotist, is spending his vacation here. His season opens in September at Honesdale.

EASTON—ABLE OPERA HOUSE (Dr. W. K. Detweiler, manager): Prospects for a brilliant theatrical season at this house are unusually bright. Bookings of 6 at-class attractions are being made, and open time has been filled up. Among those already booked are: Miss Philadelphia, Tom Much Johnson, Rob R. W. A. Black Soap, A Midnight Bell, Joe Gail Lett, 8. hand Mr. Sowing the Wind, The Gay Parisians, The Last Panjandrum, Excellior, Jr. Back Patti's Troubadours, Hogan's Alley, and A Baggie Check.

HARRISBURG—PANTANG PARK (Harrisburg Traction Co., managers): Dimmons and Sloan's Minstrels played to good business last week. Stanley opera co. are drawing fair-sized audiences this week. A clever co. a every respect; fine costumes, and a chorus. 11: Mikado was given. Coming: The Mas-st.

MAUCH CHUNK—OPERA HOUSE (John H. Faga, manager): House will open season with Charles Blaney's A Baggie Check, under the management of W. S. Butterfield.

CAMBRIDGEBORO—SAVILE OPERA HOUSE (H. B. Weber, manager): House dark 6-13. Devon-Pierce Merry Maids 23.—**C-SINO** (William Barthe, proprietor): Lhasa-Lake's onco 6 gave an exceptionally high grade performance to small house.

RHODE ISLAND.

WESTERVLY—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The regular season opens with A Thousand 29.—**ITANA**: Otto Yanger, trombone soloist, will join the job as Symphon co. in a few days.—Fony Kennedy, Irish comedian, goes with the White Crook co. again the coming season.

TENNESSEE.

KNOXVILLE—STAN'S THEATRE (Fritz Staugh, manager): The season opens 15 with Al G. Field's Minstrels. Punch Robertson co. 17 for one week.—**ITANA**: The house has been thoroughly renovated, and Mr. Staugh has secured a fine list of attractions for this season.

TEXAS.

WACO—THE AUDITORIUM (Jesse Schwarz, manager): Schwartz's Stock co. in repertoire, still continues to draw packed houses nightly, and give the best performance for a Summer attraction ever seen here.—**ITANA**: Manager Sid H. Weis, of the Grand, arrives this week from his home, Galveston, and will at once arrange for the coming season, which opens about Sept. 15. Mr. Weis has booked a larger and better class of attractions for Waco than ever before.

EL PASO—MYAN'S OPERA HOUSE (H. Goodwin Mitchell, manager): House dark week ending 8.

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE: Dark week of 3.—**GRAND OPERA HOUSE** (J. E. Rogers, manager): The Misad was presented 5 under the management of H. D. Blahemore. Sarah Truan made a hit as Yum Yum. Julia Dean was charming as a little maid from school.—**LYCURIUM THEATRE** (Gates and Ellsworth, managers): For the first time in many months this house seems to have caught the public fancy, and the proper co., who opened 3 in The Strategists, have had from fair to packed houses all the week. The bill was changed 6 to From Fire to 5, which has been well rendered. S. S. Simpson as Peter Grimes has never been surpassed by any member of Milton Hobler's co., who have visited in. Lorenz Atwood in the dual role of the wile and daughter gave a charming delineation of both. Nettie Abbott as Aurelia Stockup is as graceful an ingenue as any we have had in any stock co. in this city. The full roster of the co. is as follows: Lorenz Atwood, Kitty Ridgeway, Nettie Abbott, Harry P. Adams, George Penrose, S. S. Simpson, F. I. Donovan, David G. Brerick, W. Z. Rogers, Thomas Bates, C. F. Hand, Clarence T. Arpe.—**ITANA**: Frank Sheridan returned from the East last week accompanied by the specialty people engaged for the spectacle at Carnival of Madrid, to be given 9 and eight nights following, at Saltair Beach, on a specially constructed pier or pavilion.—Sarah Truan, who made a host of friends during her brief stay in this city, went East to join Orin Skinner's co.—Lille Leigh, formerly of the stock co. at the Grand in this city, and later of Moros-o's in San Francisco, passed through en route for Forepaugh's Theatre, where she will play an engagement in the stock co. of that house.

VERMONT.

BURLINGTON—HOWARD OPERA HOUSE (W. E. Walker, manager): The Other Man's Wife 20; Nellie

COLORADO.

ASPEN—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): House dark 8. 15.

GRIFFIN—OPERA HOUSE (W. A. Neston, manager): House dark 10. 15.

LEADVILLE—WESTON OPERA HOUSE (A. S. Weston, manager): House dark 29.—**LEY HALL** (P. M. A. Lessee): W. Chatterton and co. presented A Minute Palmer's favorite comedy Fun in a Boarding School, to good business 8, 9. Crawford's Claim 15, 16.

CONNECTICUT.

NORWICH—BROADWAY THEATRE (Ita L. Jackson, manager): Byrne Brothers in 8 Bell 17.—**ITANA**: Manager Jackson has booked nearly one hundred of the best co. on the road for the coming season and the outlook for good business, in spite of the hard times and the presidential election, is a favorable one.—The Byrne Brothers are hard at work fitting out two co. to play 8 Bells this season. New scenery is being painted for both co. and everything will be as bright and fresh as possible.

WINSTED—ITEMS: William J. Roupin, of A. M. Palmer's Truby co. No. 2, and Miss D. S. Topping, a prominent member of the Vocal Science Club of New York, gave a dramatic and musical recital 8. Miss Topping's voice is of the most beautiful quality and the monologue was well interpreted by Mr. Roupin. They received many encores. They left here for a three weeks' engagement in the White Mountains.

GEORGIA.

SAVANNAH—THEATRE (Charles D. Coburn, manager): Dark week ending 8.

ROME—NAVIN'S OPERA HOUSE (James B. Nevins, manager): House dark week ending 9. Season will open 24.

IDAHO.

WALLACE—OPERA HOUSE (Richard Dixon, manager): Dark 3. 8.

POCATELLO—OPERA HOUSE (Watson and Kinport, managers): House dark week ending 4.

ILLINOIS.

DECATUR—GRAND OPERA HOUSE: Richards and Fringle's Minstrels 7-9—an excellent performance to small house. The Clay Clement co. opened the regular season 15.

GALESBURG—THE AUDITORIUM (F. E. Berquist, manager): Mahara's Minstrels 11, 12; popular prices.

STERLING—ACADEMY OF MUSIC (W. C. Ward, manager): Mahara's Colored Minstrels 8 to very light business.

GRIGSVILLE—LIVING HALL (J. S. Felmley, manager): Snorpey's Lyceum Theatre co. in repertoire 3-4; attendance good considering the very hot weather; receipts, \$900. Performance good and a good band and orchestra.

ELGIN—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Coming: A Bowery Girl 17. The Fast Mail 20.—**ITANA**: H. H. Gronberg, of this city, has left for Louisville, Ky., to join in Salter and Martin's Uncle Tom's Cabin co., in the capacity of musical director.

WAUBESAN—GRAND OPERA HOUSE (George K. Spor, manager): House dark week of 10. Coming: Uncle Josh 25.

ROUND CITY—OPERA HOUSE (Bitts and Hays, managers): Colson's Stock co. finished a week's engagement 8, good co. and fair house.

PINCENON—APOLLO OPERA HOUSE (C. G. Cushing, manager): Mahara's Minstrels must also open the season 10 to a small house; performance fair.

PARIS—SHORP'S NEW OPERA HOUSE (L. A. V. Shoof, manager): The season opens at this theatre 31 with Arnold Wolford's co.—**ITANA**: Manager Schoof is very proud of his new programme, which is very artistic.

LINCOLN—BROADWAY THEATRE (Corbett and Foley, managers): House opens 19 with Con Hollow. Side Tracked Sept. 3; last. Fox 8.

INDIANA.

ANDERSON—GRAND OPERA HOUSE (I. E. May, resident manager): McSoley's Twins 18; Salter and Martin's U. T. C. 21; Sam T. Jack's Crole co. 29.

ALEXANDRIA—OPERA HOUSE (Otto and Manlove, managers): Murray and Mack in Finnegan's Courtship 22. Sam T. Jack's Crole 31.—**ITANA**: The following are some of the attractions booked: Darkest America, Boy Wanted, O'Dowd's Neighbors, Gilhooly's Abroad, Green Goods Man, Hoosier Fair, Bunch of Keys, Thomas Keene, Defaulter, Other People's Money, Morrison's Faust, The 5th Before the War, Killarney and the Rhine, and Prodigal Father.

CONNEERSVILLE—ANDRA'S THEATRE (D. W. Andra, proprietor): Booming Town 10 to a small house on account of heat; performance well received and made a very favorable impression. Sam T. Jack's Crole 26.

FRANKFORT—COLUMBIA THEATRE (G. V. Fowler, manager): Murray and Mack in Finnegan's Courtship 21; Jessie Mae Hall 24. 29.

WASHINGTON—OPERA HOUSE (Hortall Brothers, managers): Merritt and Davis's new farce comedy, McSoley's Twins, opened the season here 10 to a small house, on account of the extreme hot weather. The performance is clever, and deserves success. The Gebrue Sisters deserve special mention for clever specialties.

UNION CITY—CALWALLADER THEATRE (C. W. Waite, manager): The Lyceum Entertainment co. in repertoire, under the management of Price and Nye, 24 to S. R. O. The pirated Jean under the title of The Bachelor's Troubles.—**ITANA**: O. E. Green has been appointed receiver of the theatre, but as yet has made no contracts for coming seasons. Prof. Schuler, director of Maciey's Theatre orchestra of Louisville, Ky., is visiting in this city.

NEW ALBANY—OPERA HOUSE (I. D. Cline, manager): House dark. Season opens Sept. 7 with Pulse of New York, followed by The Private Secretary 14.—**ITANA**: The open-air concert drew a large crowd 8, and Manager Cline has decided to give one every Friday evening, until the opening of the season. Edw. Cline, of Opera House staff, resigned his position as umpire in the Virginia Base Ball League, and is home for the season.—Belle Hunt r, who has won some prominence on the s age, is here visiting her mother.

WABASH—HARTER'S OPERA HOUSE (Hyter Brothers, managers): Sam T. Jack's Crole co. 19 will open season.

IOWA.

CRESTON—PATT'S OPERA HOUSE: Season at this house will open with Bitter Comedy co. in repertoire for one week commencing 17. Cole's Minstrels 25.—**ITANA**: Mr. Bitter has from this city and is a prime favorite here.—J. H. Patt, manager of the house, pro-

McHenry Sept. 1, Prodigal Father 10, James O'Neill 12, D. Wolf Hopper 14.
BIRMINGHAM.—Opera House (P. M. Vignani, manager): The house has been put in the best of shape, and the season opened 18 with Bert Coote.

WASHINGTON.

SPOKANE.—Auditorium (Harry C. Hayward, manager): House dark 28.
NEW WHATCOM.—Lighthouse Theatre (E. E. Whitmore, manager): Harry W. Semon's Extravaganza co. 7, 8 to fair business.

WISCONSIN.

SHREVEPORT.—Opera House (J. M. Kohler, manager): Milton and Bradbury's spectacular comedy-drama, *Lost in Egypt*, was presented 11 to a large and well pleased audience. Buffalo Bill 31.

GREEN BAY.—Turner's Opera House (J. H. Nevin, manager): Ladies' Colorful Minstrels 19; Frank Jones in *Old Madrid* 24. The Rowlands Players are drawing large crowds nightly at the Washington Park Pavilion. The bill last week was *The French Spy*. This week they are putting on *Rip Van Winkle*. Buffalo Bill's Wild West is billed for Sept. 3.—*Item*: James H. Thorn will close this week with *Ch. R. Roberts* to join Gus Henry's Stars.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): Dark 28.

RACINE.—Belle City Opera House (J. B. Johnson, acting manager): *Lost in Egypt* drew light business, owing to extreme heat. Co. very good, and entertainment satisfactory.

PORTAGE.—Opera House (A. H. Carnegie, manager): Carter's Fast Mail Sept. 2.

BABOON.—The Grand (F. E. Shultz, manager): Harry Williams's Bowery Girl 19.

WEST SUPERIOR.—Grand Opera House (R. J. Wemyss, manager): The G. M. & Co. Opera co. opened 10 for week's engagement, but after playing one night the co. collapsed. Their costumes, etc., have been attached for debt. *Item*: Robert Kelly will hereafter be manager of the Grand; the present manager, R. J. Wemyss, having resigned.

EAU CLAIRE.—Grand Opera House (O. P. Burlingame, manager): House dark 3-10.

CANADA.

TORONTO.—Isle No. 1000 (Rich and Ramsay, proprietors): The *Holidays*, bill week of 19 has proved a big success. Teed and Ted, Richmond and Clements, Nick and Belle, and Harry Rich present one of the best programs yet given. Wallace's success in *attracting* and evening to big business. Performance by the average *item* at S. Robinson, of Buffalo, the originator of the *Holidays* in this city, has again secured the lease of this popular resort, and will reopen 31. The place is being redecorated and thoroughly renovated, and when finished will present a very bright appearance. Mr. Robinson intends introducing many novel features, and will put on nothing but first class attractions.

ST. JOHN.—Opera House (A. O. Skinner, manager): Ethel Tucker co. in repertoire closed a successful engagement at popular prices to a large audience. Manager Frank Lee Mies states that business has been simply immense since the co. started on tour. The McNeill-Green co. opened 10 in The Bowery of New York to a packed house, hundreds being turned away.

MONCTON.—Opera House (W. Lutz, manager): Ethel Tucker co. in repertoire 10 to very light business, due to the heat. On Southern 5-15, Harry Houdini, magician 17-18.—*Victoria Risk* (A. E. Holstet, manager): *Citizen Band Concert* 12 to fair attendance.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ANDERSON THEATRE (Gilman, Ill., Aug. 17-23). *Amie, the Dramatic* (Logan and Hamilton, mgrs.): Ft. Scott, Kan., Aug. 17-22; Fredonia 24-29; Iola, Mo., 31-Sept. 5.

A BERRY TIME (Fitz and Webster, Props): Edwin Cliff, mgr., Detroit, Mich., Aug. 10-22.

A BOOMING TOWN: Indianapolis, Ind., Aug. 17-23.

BANCROFT THE GREATEST: En route from Ind.

BJOU STOCK: Galesburg, Ill., July 6-Sept. 1.

BOY WANTED (Bancroft, Clay T. Vance, mgr.): Pittsburgh, Pa., Aug. 24-29; Baltimore, Md., 31-Sept. 5.

BAGGAGE CHECK (Bancroft, W. S. Butler, mgr.): St. Louis, Mo., Aug. 17-23; Elizabeth, N. J., 24-29; Somerville 30; Manchester, Pa., 31; Lancaster 21, Mt. Carmel 21, Shawoken 29, Hazleton 26, Pittston 27, Carbondale 28, Binghamton, N. Y., 29; Wellsville, Pa., 31; Hornellsville, N. Y., Sept. 1, Elmira 2, Syracuse 3, 5.

CLAY CLEMENT: Kansas City, Mo., Aug. 24-29, St. Joseph 31-Sept. 5.

COUNTY FAIR: Philadelphia, Pa., Aug. 29-Sept. 5.

CALIFORNIA STOCK: San Francisco, Cal.—indefinite.

CORSE PATTON (W. E. Denison, mgr.): Albany, N. Y., Aug. 17-22; Gloversville 24-29; Johnstown 31-Sept. 5.

DARKEST AMERICA (Will A. Jansen, mgr.): Chicago, Ill., Aug. 17-22.

EDITH GOODRICH: Manitowish, Mich., Aug. 17-22.

EDWARD HARRIS: New York City, Aug. 31-Sept. 12.

ELDON'S COMEDIANS: Morocco, Ind., Aug. 17-22; Covington 31-Sept. 5.

EMPIRE THEATRE STOCK: Oakland, Cal., Aug. 14, 19, San Jose 20, San Antonio 21, Fresno 22, San Diego 23, San Francisco 24, San Jose 25, San Antonio 26, Fresno 27, San Diego 28, San Francisco 29, San Jose 30, San Antonio 31, Fresno 1, San Diego 2, San Francisco 3, 5.

8 BELLS (Western) (J. F. Byrne, prop., Walter Loftus, mgr.): Woonsocket, R. I., Aug. 24, Fall River, Mass., 25, Newport, R. I., 26, Plymouth, Mass., 27, Brockton 28, Lynn 29, Chelsea 30, Salem Sept. 1, Gloucester 2, Amesbury 3, Haverhill 4.

8 BELLS (Eastern) (J. F. Byrne, prop., W. E. Flack, mgr.): South Norwalk, Conn., Aug. 20; Derby 21; Hartford 22; Waterbury 23; Fishkill, N. Y., 25; Newburg 26; New Brunswick, N. J., 27; Chester, Pa., 28; Wilmington, Del., 29.

FRANKLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FLORA STANFORD: Gouverneur, N. Y., Aug. 17-22; Philadelphia, Pa., 24-29.

HAYT'S COMEDY: Anamosa, Ia., Aug. 17-22.

HARTER AND DELBEC: Duquoin, Ill., Aug. 17-22.

HUMPHREYS: Philadelphia, Pa., Aug. 15-22.

IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): Harlem, N. Y., Aug. 29-Sept. 5.

IN GAY NEW YORK: New York City May 25—indefinite.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

JUNO BARRETT: Weirton, Kan., Aug. 17-22.

LILLIAN MONTGOMERY (Harry Shannon, manager): Lake Placid, N. Y., Aug. 17-22.

LESLIE AND WHITE (Jay Jay Murphy): Indianapolis, Ind., Aug. 17-22; Dayton, O., 24-29; Niles 31, Washington, C. H. Sept. 1; Chillicothe 2, Circleville 3.

MURRAY AND MACK (Joe W. Speers, mgr.): 1st Annapolis, Ind., Aug. 24-29; Columbus, O., 31-Sept. 5.

MY PRINDLE: Salem, O., Aug. 17-22; Norwalk 24-29.

MR. AND MRS. GRANDIN (William T. F. Davis, mgr.): New York City Sept. 7—indefinite.

MANHATTAN STOCK: Denver, Col., July 25—indefinite.

MCCULLOUGH STOCK: Peak's Island, Me., July 27—indefinite.

MILLER RHEA: Dayton, O., July 27—indefinite.

MARIE WILKINSON (Richard Over, mgr.): Waukesha, Wis., Aug. 17-23; Milwaukee 24-29.

MYRA COLLINS (Kellam and Harper, managers): Fredericktown, N. Y., Aug. 17-22; Waddington 24-29; Morrisburg, Canada, 31-Sept. 5.

MAINE OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.

MR. AND MRS. FRANCIS LABADIE: St. Joseph, Mich.—indefinite.

M. SORLEY'S TWINS (Ferguson and Euerick, Frank Matini, mgr.): Dayton, O., Aug. 17-19; Lima, O., 20; Wayne, Ind., 21; Elkhart 22; Hammond 23; John, Ill., 24; Aurora 25; Belvidere 26; Dubuque, Ia., 27; Marshalltown 28; Sioux City 29; Omaha, Neb., 31-Sept. 5.

NORTHERN LIGHTS (William Calder, mgr.): New York City Aug. 3-Sept. 12.

NEWELL'S PAVILION THEATRE: Alpena, Mich., June 23—indefinite.

NELSON MILLARD STOCK: Milwaukee, Wis., July 17—indefinite.

ORRIS ORR (W. H. Weaver, mgr.): Park City, Utah, Aug. 24-29.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Kent, Ohio, Aug. 19; Belmont 20; Cortland 21; Andover 22; J. H. Brown 23; Sharpsville, Pa., 25.

ON SOUTHERN SOIL: Chatham, N. B., Aug. 20; St. John 21; 22; Fredericton 23; Woodstock 25; Houlton, Me., 26; Calais 31, East Port Sept. 1, Bar Harbor 2, Bangor 3.

PHARMON STOCK: Salt Lake City, Utah, July 27—indefinite.

POTTER-BELLEVILLE: Sydney, Australia—indefinite.

RICHARD MANSFIELD (John P. Storch, mgr.): Omaha, Neb., Oct. 6.

REISSING DRAMATIC: Waukesha, Wis., Aug. 17-22.

ROWLAND'S PLAYERS (Alfred Rowland, mgr.): Green Bay, Wis., July 19-23.

RUBY LA FAYETTE: Temple, Tex., Aug. 17-22; Hillsboro 24-29.

ROBERT SHERMAN: Lincoln, Neb.—indefinite.

SCHUMMER'S COMEDY PLAYERS (George H. Sumner, mgr.): Albany, N. Y., Aug. 17-22; Canton 24-29; Gouverneur 31-Sept. 5.

SADIE RAYMOND: Spring Valley, Ill., Aug. 17-22.

THE PRINGERS (John Pringle, mgr.): Watland, Mo., Aug. 17-22; Silver City, Ia., 24-29; Maryville, Mo., 31-Sept. 5.

TRIPLEY (Australia): William A. Brady, mgr.: Christ Church, Zealand, Aug. 19-22; Wellington 24-29; Auckland Sept. 1-5.

TRIP TO CHINATOWN (Australia): Julian Mitchell, mgr.: Australia—indefinite.

THE NOSES: Williamsport, Pa., Aug. 17-22.

TRELVAN EXCLUSIVE STARS: Akron, O., Aug. 17-22.

THE SPOONERS (B. S. Spooner, mgr.): Corning, N. Y., Aug. 17-22; Horseville 24-29; Jamestown 31-Sept. 5.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Harlem, N. Y., Sept. 7-12; New York City 14-19.

WESTON-REIMER COMEDY: Lowell, Mass.—indefinite.

WILLIAM BARRY (Jacksonville, Ill., Aug. 3—indefinite).

WILLIAM BARRY (George E. Gouge, mgr.): Dover, N. J., Aug. 20; Red Bank 21; Dalton 22; N. Y., 22; Saratoga 24, Utica 25, Weedsport 26, Rochester 27-29.

OPERA AND EXTRAVAGANZA.

ACME COMIC OPERA: Altoona, Pa., July 27—indefinite.

ARTLE SQUARE OPERA: Boston, Mass.—indefinite.

CANDID-FRENCZY OPERA: New York City July 27—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.

CHICAGO MARINE BAND: Lincoln-Park-on Delaware, May 30—indefinite.

COLUMBIA COMIC OPERA (Charles L. Young, manager): Philadelphia, Pa., July 27-Aug. 29.

DEVIL'S ACTION (Charles H. Yale, mgr.): Philadelphia, Pa., Aug. 17-22.

EVANGELINE (E. E. Rice, manager): Manhattan Beach, N. Y., June 15—indefinite.

EARLSPORT OPERA: Cincinnati, O., July 27—indefinite.

GILMORE'S BAND: Washington-Park-on Delaware, May 30—indefinite.

HENDERSON OPERA: Chicago, Ill.—indefinite.

HARTWORTH'S GARDEN TOURING OPERA (Charles L. Marche, mgr.): Cleveland, O., July 27-Ind 6.

INNES BAND: Philadelphia, Pa., May 30—indefinite.

KANE OPERA (Robert Kane, mgr.): Lancaster, Pa.—indefinite.

NEW YORK OPERA: Cape May, N. J., Aug. 3—indefinite.

SOUZA'S BAND: Manhattan Beach, N. Y., June 30-Sept. 7.

SEIDL'S ORCHESTRA: Brighton Beach, N. Y., July 7—indefinite.

TEMPLE OPERA: Indianapolis, Ind. July 6—indefinite.

WATSON TOWER OPERA: Rock Island, Ill., July 27—indefinite.

YOUNG AND FRANKLIN: Atlantic City, N. J.—indefinite.

FAUDEVILLE.

A GAY NEW YORKER: Philadelphia, Pa., Aug. 10-22.

BROWN EXTRAVAGANZA: Scranton, Pa.—indefinite.

BILLY BAKER: San Francisco, Cal., Aug. 17—indefinite.

GOTTHOLD'S GUANTITS: Philadelphia, Pa., Aug. 24-29.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): New York City Sept. 7-12; Boston, Mass., 14-19.

GAY NEW YORKERS (George W. June, mgr.): Philadelphia, Pa., Aug. 17-22; Pittsburgh 24-29; Cincinnati, O., 30-Sept. 5.

IDA SINGERS BURLESQUE: Cleveland, O., July 13—indefinite.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Brooklyn, N. Y., Sept. 7-12; Newark, N. J., 14-19.

PHILADELPHIA MAIDS (Northern Moore, mgr.): Ocean View, Va., Aug. 17-22; Atlantic City, N. J., 24-29; Chester, Pa., 31-Sept. 5; Reading, Pa., 3.

JAMES THORNTON (Lester and Wolf, mgrs.): Cleveland, O., Sept. 7-12; Detroit, Mich., 13-19.

ROSE LYDELL: Boston, Mass., Aug. 17-22.

TONY PASTOR (Wm. S. Henry, mgr.): Glen Falls, N. Y., Aug. 18; Springfield, Mass., 19; Worcester, 20; New Haven, 21.

TURNER'S ENGLISH GIRLS: Philadelphia, Pa., Aug. 3—indefinite.

MINSTERALS.

AL. G. FIELD (John W. Vogel, manager): Danville, Va., Aug. 18; Lynchburg 19; Norfolk 20; Richmond 21.

CLAYLAND AND HAVELLY: Philadelphia, Pa., Aug. 31-Sept. 5.

COLES (W. S. Coles, manager): Nebraska City, Neb., Aug. 18; Hamburg, Ia., 19; Clarinda 20; Shenandoah 21; Red Oak 22; Corning 24; Creston 25; Bedford 26; Maryville, Mo., 27; Savannah 28; St. Joseph 29; Pa. 30; Neb., 31; Pawnee City Sept. 1; Wymore 2.

GEORGIA UNIVERSITY GRADUATES (John E. George, manager): Sessom, Mich., Aug. 20; Ashland, Wis., 22; Washburn 24; Ironwood 25; Rhineclaire, Wis., 26; Antigo 27; Waupun 28; Mer ill 29; Neillsville 31.

GORTON'S (H. L. Gorton, mgr.): Saugerties, N. Y., Aug. 18; Rhineclaire 19; Haverstraw 20; Nyack 21; Tarrytown 22.

PRIMROSE AND WEST: Elmira, N. Y., Aug. 28.

CIRCUSES.

RENTLEY: New York City—indefinite.

PA-NUM AND BAILEY: Plattsburg, N. Y., Aug. 18; Ticonderoga 19; Rutland, Vt., 20; Glens Falls, N. Y., 21; Saratoga 22.

BUFFALO BILL: Elgin, Ill., Aug. 20; Dixon 21; Freeport 22; Milwaukee, Wis., 24-29.

PHILIPPA: Olympia 19; Portland, Ore., 20; Salem 21; Great Wallace (B. E. Wallace, prop.): Windsor, Ont., Aug. 18; Detroit, Mich., 19; Columbia City, Ind., 20; No. Manchester 21; Huntington 22; Logansport 24; Delphi 25.

HENRY ANDERSON: Far Rockaway, L. I., Aug. 12-22.

RICK'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15—indefinite.

RINGLING BROTHERS: Princeton, Ill., Aug. 20; Ottawa 21; Ken ssee 22; Bloomington 23.

WALTER L. MAINE: Aubury Park, N. J., Aug. 18; Long Branch 19; Tom's River 20; Bridgeton 21; Atlantic City 22.

MISCELLANEOUS.

AMENTS: Decatur, Ill., Aug. 17-24.

FUCK TAYLOR: Buffalo, N. Y., July 27—indefinite.

D. M. REYNOLDS'S EQUINES: Pullman, Wash., Aug. 19, 20; Walla Walla 21, 22; Pendleton, Ore., 24, 25; La Grande 26, 27; Baker City 28-29.

DOC GIBBS: Carthage, O., Aug. 17-22.

HUBB'S MINSTER: Portland, Me., Aug. 12-21.

HURST AND RUSSELL: Berlin, N. H., Aug. 17-30.

LEEDS (Hypnotist): J. C. Davis, mgr.: Philadelphia, Pa., Aug. 24-Sept. 5.

MASON FAMILY: Fremont, N. H., Aug. 18, 19; Chester 20; Auburn 21; Deerfield 22.

MILLIE CHRISTINE: Carthage, O., Aug. 17-22.

PAIN'S LAST DAYS OF POMPEII: Lima, O., Aug. 21, 22; Canton 24-25; Akron 26-27; Youngstown 28-29.

PIGGLAYS WARRIORS: Doylestown, Pa., Aug. 17-22.

SINCLAIR AND CARLISLE CANINE PARADE: Rochester, N. Y., Aug. 17-22.

THE SPACES (Hypnotists): Philadelphia, Pa., Aug. 31-Sept. 5.

TEN LERS (Hypnotists): F. R. Lehman, mgr.: Bar Harbor, Me., Aug. 17-22.

ITEMS FROM RINGLING BROS.' SHOWS.

KROOK, Ia., Aug. 9.

As I wrote you last week, we arrived in Perry Sunday morning after our second flood this season at At-

VIN MARIANI
MARIANI WINE—THE IDEAL FRENCH TONIC—FOR BODY AND BRAIN.

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The following Plays having good Printing, can be secured: Pavements of Paris, Lost Paradise, Ferncliffe, Kentucky, Charity Ball, The Girl I Left Behind Me, The World, Young Mrs. Winthrop, Hazel

MATT MORRISON

THE USHER.



It was briefly suggested in THE MIRROR last week that of all persons players show great self-restraint at times that develop man's inherent impulse for mischief.

Here is now passing a Summer that has seen more enforced idleness among the profession than usual, after at least two seasons that in hundreds of cases resulted in poor rewards, if not in absolute disappointment; and how so many of the stage who have quailed the cup of misfortune have managed to struggle forward to a point from which they may view another season in a dignified way, without doing the desperate things that are almost invariably noted of persons of other walks of life in misfortune, is a marvel to the observer.

The life of the actor that leads him to simulate the emotions of others teaches him to inhibit his own, even in time of dire suffering. And many a player during such a Summer as this now passing has silently acted the hero, more admirably, in truth, than the hero is often pictured in the theatre.

Even those players who have been busy in preparation for the season during the calorific period that has had so many of the features of a veritable plague deserve the sympathy of persons who are able to stop work at such a time. It is rare, however, that a newspaper appreciates the position of the actor who is forced to labor even more industriously than ever in the heat. That the Philadelphia Ledger is appreciative as well as philosophic on this subject is evident from the following:

Think of the miseries of the players who have been energetically rehearsing during the hot spell! To attack a drama in cool weather is one thing, but to get inside of a character, as the expression goes, is quite another matter when the thermometer hovers dangerously near the hundred mark, and the mere idea of footlights is apt to make the Thespian feel ten degrees warmer. To recite the superfluous lines of the villain or the acid sentiments of the adventures seems a mockery under such circumstances, while the humor of the comedian appears stale, flat and watery as the latter mops his fervid brow and wonders in a weak, dazed way, whether walking home on the traditional railroad ties would not prove a voraciously funny by comparison with his present employment. As for the "leading juvenile" and the "vixen woman," how unattractive must be to them the heroic plitudes which roll from their lips, under the watchful guidance of a crabbed stage manager. For say what we will, theatrical virtue thrives better in Winter than in Summer. But be that as it may, the actors are working like beavers just now, and many of them will get their reward when comfortable evenings and appreciative audiences arrive. If that reward includes liberal salaries, so much the better.

One of the daily papers of Sunday contained an article that described the remarkable plans taken to obliterate from the Knickerbocker Theatre, lately known as Abbey's, the structural evidences of its former identity.

Mr. Abbey's name or initials had been worked into the solid parts of the building and the various details of adornment, and figured on the walls, doors, windows, railings, top-stories and elsewhere. The handsome mosaic floor in the lobby had "Abbey" centrally prominent, the great brass doors had "A" cast in the metal and in other places of solidity the initials stood forth. The work of obliteration went on and even at last included the words "Abbey's Theatre," chiseled in the stone pediment of the front elevation.

It is of course, quite proper from a business standpoint to efface from a house that has been rechristened in honor of the sturdy and still evident if phlegmatic race that first gave civilized form and feature to this island all signs of the individual whose enterprise in metropolitan amusement led to its erection.

But Mr. Abbey's past achievements in the theatrical enterprise need no engraving on wood, no mural painting, no chiseling in stone, and no modeling in brass. And as Mr. Abbey is still active, he will no doubt add to a fame that is international.

The success of the American companies now at work in Australia is most gratifying. In fact, every American company that has ventured to the antipodes this year has made a hit, and it is probable that the Australians will hereafter look as expectantly to New York as they have heretofore to London for stage novelty.

The wonder grows, by the way, as to London's insular objection to American players and plays. But it can only keep pace with the wonder at English acceptance of plays and players exploited as highly representative of the state of the theatre in this country.

During the past two or three seasons, plays of little respect here have succeeded in England, and late news is of the acceptance there of dramas of little moment in the theatre here.

Perhaps the most remarkable expression of opinion is one that yesterday came to the eye of

the Usher from a London theatrical writer who is an authority in the British metropolis, and whose outgivings are read with interest here. Speaking of the success in London of a melodrama which in this country was never witnessed in a metropolitan theatre of note, he said: "We all liked it, and were, moreover, especially thankful that it was not a variety show, as so many alleged American dramas are."

And yet—But perhaps it is a waste of effort. In the meantime, we shall probably continue to give patronage to English dramas, because we have not enough of our own—and as for that matter, the English, not having enough of their own, take an interest in dramas or multiply their own therefrom—although in many cases, while we cannot allege the "variety show" idea against them, for the reason that America gets the very best that England produces, play for play the best produced here will stand anywhere upon fair trial with the best that England sends.

There may perhaps come a time when the satisfied Briton will discover the higher examples of the American drama, in which case, if he is enterprising, his experience as an ignoramus about to be enlightened will excite envy in the hearts of those here who have seen the best that the Briton has gloried in as well as the very good repertoire of which he to-day knows nothing.

SOL SMITH RUSSELL'S NEW PLAY.

The title of Martha Morton's new comedy is *A Bachelor's Romance*, and it will have its first production at the Davidson Theatre in Milwaukee on Monday, Sept. 1.

The play was written for Sol Smith Russell, and both he and his manager are so well pleased with Miss Morton's work and feel so confident in its success, that they have decided to abandon their play of playing a repertoire of Mr. Russell's old successes and confine all the coming tour to the new play.

The leading role of David Holmes is a strongly drawn character part and said to fit Mr. Russell's personality to perfection. Honor F. Ervine is painting the scenery and Manager Berger has secured a very fine supporting company, including Arthur Forrest, Charles Mackay, Alfred Hudson, George W. Denham, E. D. Tyler, Stewart Allen, James Burns, George Cook, Charles Leeman, Bertha Creighton, Beatrice Moreland, Nita Allen, and Fanny Addison Pitt.

WILLIAM GILLETTE'S HOLY TERROR.

William Gillette has finished his cruise on his houseboat, *The Holy Terror*. He got back to Hartford last Thursday, and, when interviewed by the local papers, chuckled exuberantly over the gullibility of New York's newspaper men.

"When I ran into New York," he says, "I had a fresh story for every reporter I met on Broadway, and all my gags went except one that I told to a *Herald* man. It was about *The Holy Terror* punching a hole in the side of a Sound steamer. The reporter swallowed it all right, but they killed it in the office. Rehearsal on Secret Service began Thursday, and that means my recall to hard work and the end of my Summer outing. Still, I may keep *The Holy Terror* somewhere so I can run down to her Saturdays and get out on the Sound for a cool Sunday."

THE FIRST NEW PLAY OF THE SEASON.

The first important dramatic offering of the season of 1896-97 will be made at the Academy of Music on Thursday night, when *Under the Polar Star* will have its first Eastern hearing. When the piece was produced in San Francisco several years ago it scored a great success. The hit of that early production was made by W. H. Thompson as Alexy, an Eskimau guide. Mr. Brady has specially engaged Mr. Thompson for his old part, and the remainder of the cast includes such admirable actors as Charles Kent, George Wessells, Frank Carlyle, Theodore Babcock, Leo Dietrichstein, Cuyler Hastings, Neil Warner, Hardee Kirkland, Grace Henderson, Bijou Fernandez, Mary Davenport, and Alice Gilbert.

NEW OPERA HOUSE AT MAHANOV CITY.

The old Opera House at Mahanov City has been abandoned, and in its place Charles D. Kaiser, the wealthy brewer of that city, has built a handsome new theatre. The building is on the ground floor, and has a seating capacity of 1250. There are two balconies and eight boxes. The stage is one of the largest in Pennsylvania—36x70—and is supplied with twenty-five complete sets of scenery. The upholstery is of the richest and newest designs, and the entire theatre is equipped in a most lavish and beautiful manner. The new house will open the first week in September. James J. Quirk, manager of the old house, will look after the interests of the new house, which is said to be the largest in the coal regions.

THESPIANS' BANQUET.

Charles K. French, general stage-manager for Litt's In Old Kentucky companies, gave a rollicking banquet to fifteen of his Thespian friends last Sunday. A sixty-pound watermelon was a feature of the feast. Among those present were John McVeigh, George W. Davis, Smiley Walker, Frank Dayton, Al Scheibel, Emil Ankermler, Jake F. Vile, William Kellum, Harry St. Ormand, Dr. Fields, Lulu Taber, Laura Burt, and Burt Clark, who officiated as toast master.

THE A. O. F. BENEFIT.

W. A. Brady writes that among the volunteers who will appear at the benefit of the Actors' Order of Friendship at the Academy of Music on Oct. 8 will be W. H. Crane and Stuart Robson, and that it is not unlikely that they will consent to appear jointly in a scene from one of their old successes on this occasion.

THE MEXICAN CIRCUIT.

David B. Russell, manager of the Gran Teatro Degollado at Guadalajara, is in New York at present with a view to booking American attractions for his own theatre and the Mexican circuit in general.

"If American managers only knew what a rich harvest they would reap by bringing suitable attractions to Mexico," said Mr. Russell, "they would not neglect that territory as they do. The Tavery company did an excellent business there last season, and their business manager, Fred Schwartz, was so impressed with the box-office showing of the tour that he has become my special representative in New York city, and will pilot American companies over the Mexican circuit. When it is not possible for Mr. Schwartz to serve in that capacity, we will have somebody else to meet American companies on the Mexican border."

"What towns are comprised in the Mexican circuit you refer to?"

"There are over a dozen towns on the circuit that have large theatres with facilities for seating from 2500 to 3000 people. The circuit includes Monte Rey, a one week stand; San Luis Potosi, also good for a week; Guadalajara, good for two weeks; City of Mexico, indefinite; Pachuca, good for four days; Queretaro, also good for four days; Guanajuato, one week stand; Leon, good for four days; Aguascalientes and Zacatecas, good for three days each; Durango, one week stand; and Chihuahua, good for four days. The route is in the order of the towns named, entering Mexico from Laredo. The same route is practically reversed when companies come to El Paso on their way to San Francisco, the only principal change being that from Leon the companies proceed to Queretaro and then play Guanajuato before going to the Pachuca. The prices at the theatres of the circuit range from \$2 to \$3.50, but it must, of course, be borne in mind that this is in Mexican money, and as there is plenty of it in circulation, and the people are hungering for amusement, American managers have a splendid opportunity open to them. They must remember, however, that they cannot palm off second-class attractions, as Mexican audiences are very critical, and if a show is in that condition that it smells to heaven, it will be hissed without mercy. Another thing: The attractions must necessarily be of an operatic, spectacular, or vaudeville order, as the Mexicans, with few exceptions, only speak Spanish, and a talky performance would not be understood, no matter how clever the dialogue might be."

"The railroad fares in Mexico average from one to two cents a mile, and I can get concessions for American companies booked on the Mexican circuit, so that the managers could save about 25 per cent. per ticket. There are three railroads in the section of Mexico I refer to—the National, the Central, and the International—all good roads, with excellent facilities and reasonable rates for transporting baggage and scenery. Each ticket is entitled to 250 pounds of baggage free, and if a company carries two car-loads of scenery, one car load is free. The local managers on the circuit have expressed their willingness to play American companies on liberal percentages. I shall be pleased to give further particulars to any one who will address me care of THE DRAMATIC MIRROR."

ABOUT THE LITTLE MINISTER.

"The Little Minister," the novel of James M. Barrie, which he is himself dramatizing for the stage, has been announced for production by two managers. A. M. Palmer secured permission from the American publishers of the book to dramatize and produce it. Charles Frohman, on his recent trip abroad, contracted with Mr. Barrie for a production of his dramatization of the work, and denies that Mr. Barrie has sold to any one—publishers or managers—the rights for adapting the novel for the American stage.

In a cablegram last week Mr. Barrie says: "I warn managers again that a stage production of *The Little Minister* is illegal, as my rights are fully protected by contract."

Charles Frohman also received a cablegram to the same effect. He said: "When the claim was made here that he had sold his rights for dramatizing the book for America I immediately cabled him. He replied denouncing this claim but adding that he had mislaid his contract. He is once in London for Scotland, ransacked his papers, and, I am happy to say, cabled me again that he had at last found the contract, which specifies distinctly that he alone controls the rights of dramatization. This contract will be forwarded to me, and I shall resent any attempt by others to use the novel on the stage."

JEROME SYKES ABROAD.

Jerome Sykes, the popular operatic comedian, has been spending the Summer flying here, there, and everywhere over Continental Europe. He spent two weeks in Paris, where he was a constant visitor to the opera. At the Paris Grand Opera House he heard a fine performance of *Die Walkure* and in Munich he heard Von Suppe's *Faust* as it had never been sung before. Visiting Switzerland, he was impressed by the general resemblance of Geneva to the average American city. Mr. Sykes grew very enthusiastic over Interlaken, with its snow-clad Jungfrau, and Lucerne, where he successfully accomplished the ascent of both Mount Pilatus and the Rigi. In Karlsbad he ran a cross Judge Dittenehofer, who happened to be "doing" the famous watering place with his wife and daughters. From Karlsbad he journeyed up the Rhine to Cologne; thence on to Brussels and Ostend, and finally back to London. On Aug. 15 Mr. Sykes sailed for home, via Southampton, on the American liner *Paris*.

E. D. Shaw, Mgr. or Agt. At Liberty. MIRROR.

PROFESSIONAL DOINGS.

Maude Cleveland, having returned from Europe on the steamer *St. Louis* is now paying Bessie Taylor a visit at her home. Miss Cleveland will be in the Ensign company for the coming season.

Wadsworth Whittier, a Boston newspaper man and relative of the poet, has written a Cuban comic opera, which he calls *A Cuban Carmen* or, *The Duke of Everglades*. It may have a New York production after election.

Anna Bonce, who will be remembered in the contrary roles in J. C. Duff's last revivals of the Gilbert and Sullivan operas, is spending the Summer in hard study under Madame Marchese, of Paris. She divides her time between the French capital and the old German town of Rhenburg, the home of her grandparents.

Lyndon Patterson will after Sept. 1 manage the Olympic Theatre at Griffin, Ga. Mr. Patterson has managed Patterson Opera House, of Griffin, for the past six years. He negotiates all managers holding contracts with the Olympic to write him and secure new contracts.

Frank S. Davidson's Old Farmer Hopkins company opens its eleventh season at Kent, O., on Aug. 19. The company includes Albie Southwick, Addie Briggs, I. W. West, F. R. Briggs, W. R. Todd, J. C. Rabich, Thomas Lane, J. K. Vetter goes in advance and F. S. Davidson, manager.

Hubert Sackett, Katie Emmett's manager, left for Chicago last Thursday. Miss Emmett will rehearse in that city and open in Detroit on Aug. 30.

The sale of the Drake Opera House building, Elizabeth, N. J., will not affect Colonel W. M. Morton's lease of the house, and all attractions booked with him will be duly presented. The house will be extensively altered by McElrick and Son. Colonel Morton writes that the expense incurred in making the alterations will be between ten and twelve thousand dollars. The Opera House will inaugurate the regular season Oct. 3.

Sinclair Nash has replaced Stanley Felch in the stock opera company at Crescent Park, R. I.

Charles F. Dittmar has engaged, through his foreign agent, Tetrameter, an electric dancer.

Harry Dull goes with Lincoln J. Carter's Southern Fast Mail company.

The rehearsals of *The Ensign* commenced yesterday in this city. The opening will be in Omaha, Neb., Aug. 30. Owing to the annual election for officers of the Actors' Association of America on Aug. 18, Allen and Taylor have excused their company from rehearsal for that day, so that they may be able to attend the meeting.

Bob Evans will go with Joe Hart's *A Gay Old Boy* to play the part originated by Harry Morse. Josie Hart will appear in *Lost, Strayed or Stolen*.

Moore and Carter's "Greatest Uncle Tom's Cabin show on earth" open their twenty-fifth season at the Wieting Opera House, Syracuse, on Sept. 5, under the management of Harry Moore.

Valde Bergere's most recent success was as Vera in *M. M.*, produced through Pennsylvania by Campbell Gollan's stock company.

Maggie Cline's season opens in Buffalo Aug. 31.

Augustus Cook returned Aug. 11 from Edinburgh, where he spent his summer vacation. He left immediately for San Francisco to join the McNe Sans Gê company.

Joseph A. Wilkes has been engaged for the *Great Diamond Robbery*.

George Hoey, son of the late Mrs. John Hoey, produced at Hollywood Aug. 15 his new comedy, *A Friend of Carlotta*. Mr. Hoey himself played the principal role supported by Randolph Murray, Fred Mower, Miss Morland, and Annie Barclay.

Rehearsals of *Siberia* will begin next Monday at the Bijou Theatre, in Brooklyn.

Daniel A. Kelly has engaged Frederick C. Hoey and Louise Potter for *The Outcasts of a Great City*.

Arthur C. Alston, manager of Tennessee's Pardon, has arranged with Chamberlin, Barhydt and Co., to open their new theatre at Peoria, Ill., night of Sept. 1. The boxes and many of the seats will be sold at auction. The Burlington and Davenport, Ia., houses are run by the same managers, and will open their seasons the two following nights with the same attraction.

Sylvester Maguire, formerly of Gustave Frohman's forces, wishes it known that he is not and has not been connected with the firm of Maguire and Meyers. He is now preparing to go in advance of *A Night's Frolic*.

Roland Reed presented the Scranton Lodge of Elks with a fine specimen of an Elk's head on Aug. 4. The presentation was a great event in Scranton.

Roma has been engaged as prima donna of the opera company that will reopen the Washington Grand Opera House Aug. 24. The first opera, *Amorita*, provides Roma with one of her favorite parts and, as late prima donna with the Marine Band, she will doubtless be accorded many social and professional honors. On one night the band will attend in a body. Roma has written a new march dedicated to Manager Allen, of the Grand Opera House, the title of which she is reserving as a surprise.

The *War Cry*, published in Toronto, Canada, has in its issue of Aug. 8 a characteristic cut of Joseph Arthur, J. W. Rosengrave, and John Maguire. They are dressed as miners and seem to be engaged in a lively discussion. The cut is entitled "Miners Scrapping Over a Claim," and this is accompanied by the advice: "The best way to settle the claim is to go down to the Salvation Army barracks and get properly saved."

TELEGRAPHIC NEWS

CHICAGO.

Rumors of All Sorts of Theatrical Changes—
Hall's Timely Gossip.

(Special to The Mirror.)

CHICAGO, Aug. 17.

Another terribly hot week here. If Dr. Nansen goes out again next season I would like to go in advance of him. It would be a great warm-weather snap. The other day Will Davis, of the Columbia, sent me a letter directed to me in his care, and as he frequently gets them, he offered to fit up the Columbia stage for me as a court-room until Sept. 27, when the regular season of the house opens with Canary and Lederer's In Gay New York. When I return I may accept his offer, provided he will put in a set of Sea of Ice scenery for the court room.

Hooey's closed with the matinee last Wednesday, and at 6 p. m. the members of The Gay Parisians company left for the Pacific coast in a special car. They return to Hooey's later in the season for two weeks. Manager Harry Powers joins his family at Delevan Lake where he will remain until Sept. 6. The regular season of the house opens Sept. 7 with The Prisoner of Zenda by the Lyceum company.

All sorts of theatrical changes are rumored here. Harry G. Sommers, late of McVicker's, will, it is said, succeed Hugh Quarles as treasurer of the Columbia. Mr. Quarles going to the New Century Theatre, in St. Louis, which James Jay Brady is to manage for Hayman and Davis. It is also reported that this firm is negotiating for a lease of McVicker's Theatre and may put Sommers in there as manager. The report has it that Mrs. McVicker is tired of the cares of the house. It opens its regular season soon with Nat Goodwin's play, In Mizziura.

Manager La Motte is out of the Schiller, and will give his entire time to Clay Clement, with whom he has a contract for five years. A horde of managers are after the lease. John Cort wants it. So does Frank Hall. H. R. Jacobs, too, is in the field. So is Harry Sommers, I am told. The late Anson Temple had the first lease of the Schiller. After his death, Gustave Frohman took a lease, which is still in existence. La Motte has paid rent under it, and now David Henderson is paying rent under it, and may finally get the house. His season of light opera has been so successful that it may go on indefinitely. To-night The Chimes of Normandy was put on. The Wednesday "bargain matinee" are enormous.

People have shunned the indoor resorts during this awful weather. The new Tivoli opened too soon, and the business has not been large, though an excellent company gave a fine performance of Giorio Giorio. The King of the Gauls is to follow.

Poor old Bob Fraser! The only thing I had against him was that he did not like Chicago. He laughed at the idea of our securing the world's fair from New York, and said he would walk here if we did. But the walking was bad, and we were too far from Broadway to suit him. He was a good fellow, and I shall miss him.

The regular season of the Grand Opera House opens next Sunday night with Digby Bell and Laura Joyce Bell in A Midnight Bell. The Hamline have booked Skinner, Mansfield, Francis Wilson, Chimmie Fadden, the Hoyt forces, and a good line of attractions.

Mose Gunst was here last week. I did not see him, as he came and went so gently.

John W. Dunne is hard at work in booking Eddie Foy in Off the Earth for next season. Frank Moynihan, "the Irish policeman," is playing a brief engagement in Milwaukee. When ever anyone produces a play in which an Irish comedian is needed they send for Frank.

C. H. Zuber, sporting editor of the Cincinnati ball club, who was here last week with his crack ball team, called at my court.

So did A. D. McLean, who left for New York Saturday last to take charge of the advance work of The Merry World.

For the next two weeks your Chicago news will be furnished by Harry Earl, your vaudeville correspondent. But as I could not get along without writing for THE MIRROR every week, I will give you a few New York and Boston impressions. I expect to be with Comedian Crane at Cohasset next Sunday.

The Lincoln Theatre reopened for the season yesterday with The Brand of Cain to two good houses. Manager Hutton has some fine attractions booked.

A gentleman who runs the Olympia at Galveston, Tex., has secured the lease of the old Brunswick Billiard Hall, just east of the Chicago Opera House, and will run it as a big music hall and restaurant.

At the Alhambra this week Isham's Octoroons started in on a large business. Billy Barr, who did so well last season at the Academy of Music, is making many friends at the Alhambra, of which he is now in charge. "Biff" Hall.

CINCINNATI.

Robinson's Opens with A Barrel of Money—
Spectacular Entertainments—Gossip.

(Special to The Mirror.)

CINCINNATI, Aug. 17.

Yesterday afternoon Robinson's Opera House opened its doors for the season under the management of Brady and Stair. The attraction presented was A Barrel of Money. Despite the heat, the house was well filled. The prices will be ten, fifteen, twenty-five, and fifty cents, and matinees will be given on Tuesday, Thursday, Saturday, and Sunday.

Some of the houses open next week and the rest of them early in September.

For the current week the Zoo and Chester Park are engaged in productions running in the same line. They both deal with the early history of Cincinnati. The spectacle at the Zoo illustrates pioneer life in our early days, and the special feature is an attack upon old Fort Washington by the Indians and their repulse by the white settlers. Sie Hassan Ben Ali's Arabs have closed a twelve weeks' engagement at the Zoo, and their services have been retained for two more weeks.

At Chester Park scenes and tableaux will be given representative of the times of the early mound builders, and down to the first Fourth of July celebration in Cincinnati, which was given in 1802. There will be several ballets of Indian, colonial dances, etc., the whole making a very unique entertainment.

At the Ludlow Lagoon the Phantoscope will continue to disclose the marvels never dreamed of fifty years ago. The bathing beach is now in splendid condition, and is well patronized.

It is to be hoped that the Cincinnati Baseball Club will continue in its successful march, as no less than three theatres, Grand Fountain, and People's give exhibitions of their games through

the medium of the telegraph and automata while the Reds are away from home.

WILLIAM SIMPSON.

WASHINGTON.

The Lyceum Opens the Regular Season—
Amorita Underlined at the Grand—Notes.

(Special to The Mirror.)

WASHINGTON, Aug. 17.

The Lyceum Theatre commenced the regular season last Saturday night with Cyrene's High Class Vaudeville company as the attraction, which continues through the week. The house was packed to the doors, and a very large attendance is in evidence to-night. During the short vacation the theatre has been renovated, and looks bright and fresh. Cyrene's Vaudeville company comprises Eugene Nider, Shaffer and Allen; the Denvers—Edward and Lillie—Petching Brothers; Field, Salina, and Brooks; Josie Barrows; Tanner and Kennat; and the Robinson-Baker Trio. Ed. Rush's White Crook Burlesque company follows.

The next theatre to open will be the Grand Opera House, which commences the regular season next Monday night with the Emma R. Steiner Gaiety Opera company in Amorita. The company include Carrie Roma, Alice Gaillard, Violet Sweigert, Florence Handy, Jeannette Duford, Winna Rogers, Katharine Miller, Clara Thropp, Frank David, Francis Gaillard, John C. Havens, Frank Thropp, Philip Watson, Archie Hughes, Percy Smith, M. L. Alsop, and a chorus of forty voices. Edward H. Allen, the resident manager, has under way many alterations and improvements. The Golden Gateway, as the Pennsylvania Avenue entrance is called, is now being renewed in red, green, and gold, and the long lobby leading into the house proper is being redecorated and finished in corresponding style. The interior of the house will be newly carpeted and upholstered, and a new stage has been put in. Frank Allen remains at this house next season as advertising manager.

Manager Robert M. Whitesell is investing considerable money in the rejuvenation of the Bijou Theatre. The once-popular house has been renovated in a manner worthy of its past. The lobby has been fitted with a new ceiling of steel, novel and artistic in design, while the floor is covered with glazed tiles. The new electrical features for lobby and house are of brass, while the stage has been fitted with complete new sets of scenery and electrical appliances of the latest pattern. Daniel Sully in The Millionaire opens the house Aug. 29. Daily matinees will be given during the season.

The New National Theatre is taking on a handsome new exterior dress of light cream color which changes the appearance of the house thoroughly. Many improvements are under way in the interior.

Mrs. Grace and Prof. Smith coasted on a bicycle down the 300 feet water chute at River View during the past week, attracting thousands to the view.

"The Pride of the Nation" is the title of a new march written by Edwin H. Droop, of this city, that John Philip Sousa will shortly introduce with his band at Manhattan Beach.

Washington Lodge of Elks have let the contract for a large addition that is to be built to their club and lodge rooms.

JOHN T. WARDE.

BOSTON.

Signs of Life Once More—Ancient Press Agents.

(Special to The Mirror.)

BOSTON, Aug. 17.

Two more theatres have fallen into line and braved the hot weather, which promises to break all records before the month of August is over. The two houses referred to are the Columbia and the Grand Opera House, which have set the example which other theatres will follow next week and the week after, while Sept. 7 will see all the resorts in Boston in full swing again.

The Columbia has The Black Crook for its opening attraction, and George W. Sammis received a cordial welcome when he greeted his clientele last Saturday. The old spectacle was given a most elaborate production, and those who had seen it at higher prices were enthusiastic over its production at popular rates.

The Grand Opera House opened its second season at popular prices to-day. May Blossom was the opening play. While the house is advertised as giving continuous performances, a change in policy has gone into effect this year, and there is a long intermission at the end of the afternoon performance, so that there are really two performances a day.

Jack Hirsch has been engaged by Eugene Tompkins to serve as press representative of both the Park and the Boston Theatres. The appointment is a judicious one. There has been a very general change in press representatives all around town. With Charles Metcalf attending to the Museum and Hollis, Jack Hirsch at the Park and Boston, George Sammis at the Columbia, and John Luce at the Tremont, the dramatic editor may not know where he is at. The only standbys of last year are Elmer Rice, at the Castle Square, Charles Arnold at the Grand Opera House, and Hugh McNally, who attends to the interests of the Bowdoin Square and Howard Atherton.

Speaking of press agents, E. F. Edgett, of the Transcript, had the following editorial the other night: "The theatrical season is now about to begin. Hordes of press agents, as they are called, are engaged in sharpening their wits and their pencils. They are clever men, all of them; many are brilliant journalists, who deserve a better calling, yet they are all leagued in the common purpose of using the newspaper press for the benefit of their employers, or their clients, as they prefer to call them. Editors and critics, however, if they choose to consider their work a duty, are more than a match for these coadjutors, as they sometimes consider themselves, and it will be wholly their fault if they allow the public to be cajoled and swindled into the reading of columns and pages of trash whose only appropriate destiny should be the waste basket. The press agent, under proper restrictions, may be a benefit and a help to both the press and the public; he is, however, at present an evil, a very grave evil. It is impossible to reform or restrain him, he should be suppressed."

Eugene Tompkins has been on the coast of Maine for so long a time past in his new yacht.

John B. S. has returned from New York, and is passing the remainder of his Summer preparing for the opening of the Tremont, and enjoying the charms of Manchester-by-the-Sea.

Josie Sadler is at Crescent Beach, and is one of the most noticeable of the expert swimmers there.

Plans are being considered for establishing an academy of dramatic art in this city. The object is to read, judge, revise and produce meri-

MR. CLAY CLEMENT

BARON MOHRENSAUPTER to

MATHIAS to

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, care ELAW & ERLANGER'S EXCHANGE.

torious plays and operas by unknown American authors

This is the staff engaged by Dr. Lothrop for his new Grand Theatre: William McAvoy, general manager; Jay Hunt, resident manager; George Prince, ticket agent; Benjamin W. Snow, stage manager; David Richards, scenic artist; Charles A. Davis, superintendent; John Bowman, door tender; Julia L. Brigham, treasurer; Willis Milligan and I. H. Greenwald, musical directors; Mrs. Jacob Sampson, matron; Frank McClellan, assistant ticket agent.

Vicent T. Fetherston, ticket agent of the Hollis Street, has gone to Locke's, Mills, Me., accompanied by his two sisters. He will return in time for the opening of the Hollis.

Charles A. Metcalf has returned from Nantucket and is busy heralding the coming engagement of Roland Reed at the Museum.

William Seymour will undoubtedly be business manager at the Tremont next season, in spite of rumour to the contrary. This will be good news for all the regular patrons of that house, with whom Mr. Seymour is universally popular.

Fred Wright has been in town for some time. He will manage A Milk White Flag, in which George A. Schiller will play a principal part.

The Park has been renovated during the Summer.

Eugene Tompkins is compiling a history of the Boston theatre.

George W. Sammis has selected his resident staff at the Columbia as follows: James McElroy, stage manager; Theo. Bendix, musical director; W. N. Meagher, machinist; J. P. Cook, master of properties; H. R. Hayden, treasurer; James W. Buckner, Superintendent of Advertisements; and R. G. Howe, chief usher.

Paul West has just completed re-writing A Trip to Chinatown for Burt Haverly and Laura Bigger.

Aubrey Boucicault is going to appear at the Grand Opera soon, supported by his own company, in an operatic comedy.

Thomas E. Shea has taken his company to Camden, Me., where rehearsals began to-day. He comes to the Bowdoin Square in September.

Lillian Russell returns to the Hollis Street for her annual engagement this season.

James McGrath, who was a member of the variety team, Magraw and Arnold, before he retired from the stage, was drowned in the Charles River, 15. He had been employed as a shipping clerk in Houghton and Dutton's.

Victor, the little son of James and Florence Gilbert, distinguished himself by saving the life of a playmate while swimming at Winthrop.

The Wrong Mr. Wright has been selected by Roland Reed for the opening of his engagement at the Museum.

George E. Lothrop, of the Grand Theatre and Howard Atherton, is still in the British Isles. At last accounts he was in Scotland.

JAY BENTON.

PHILADELPHIA.

Four Theatres Open — Arch Street Opera House Now the Trocadero—Coming Events.

(Special to The Mirror.)

PHILADELPHIA, Aug. 17.

Four theatres are now open for the season—the National, Forepaugh's, the Auditorium, and the Kensington Theatre. Managers of the highest priced theatres have wisely delayed their openings until next month.

The Castle Square Opera company at the Grand Opera House this week will have an ovation, as the organization will celebrate its 100th performance on Aug. 20. The opera of the occasion will be Il Trovatore. On Tuesday evening Wilfrid Goff, baritone, who went to London, singing with the Carl Rosa Opera company, will make his first appearance here in the role of Count di Luna. For week Aug. 21, Olivette.

Gilmore's Auditorium was ablaze with light on the opening last Saturday, with a new electric sign fronting the street, attracting universal attention. The interior has been handsomely renovated. Charles H. Yale's Forever Devil's Auction, with many new features, is the attraction. The ballet introduces the Feast of the Lanterns. Aug. 24, The Twelve Temptations.

Forepaugh's Theatre, with an excellent stock company, had a fine opening last Saturday with a magnificent production of The Ensign. The house has been beautifully decorated, and has been provided with new carpets, new curtains, and other improvements. Each member of the company was given a reception, and to judge from appearances the season opens with bright prospects. For week of Aug. 21, The Danites.

Human Hearts inaugurated the season at the National Theatre last Saturday with a large and well balanced company, headed by Hal Reid and Bertha Bell Westbrook. Many improvements have been made at this house, and the bookings are far superior to those of last season. Gotthold's Chosen Celebrities follow week of Aug. 24, Cleveland and Haverly's Minstrels, 31; Humanity, Sept. 7.

High-class vaudeville stars are the features at the popular Bijou Theatre, which continues to attract large patronage in spite of heat and the opening of other places of amusement. Brothers Dantes, musical grotesques and acrobats; Three Brothers Nighton, Nellie Danbar, Sherman and Morley, Tally-Ho Trio, McBride and Gordon, Almont and Dumont, Fitzgibbon Trio, McClelland and Melville, Darling Sisters, W. J. Mills, Morello Brothers, James Regan, Nelson Trio, and the Cinematograph are the week's features. For the coming week, John C. Rice and Sally Cohen.

May Howard Burlesque company, with two new sensations, Columbia's Reception and Near Gay New York, are the attraction this week at the Lyceum Theatre. Ned Monroe, Fern Melrose, Anna Yale, Agnes Behler, Colby and De Witt, Dixon and Long, and Williams and Edwards are among the specialty performers. The New White Crook follows week of 24.

Seymour's Gay New Yorkers opened the season of the Kensington Theatre to-night, presenting the same features and programme as presented last week at the Lyceum Theatre. This theatre, now in its seventh season, presents a fine appearance, having undergone a complete transformation both in the interior and exterior. The house is under the management of John W. Hart, owner of the building, and deserves a successful season. For next week, Leeds, the hypnotist.

The Park Theatre, under the sole management of William J. Gilmore, inaugurates the

season Aug. 31 with the Sages, hypnotists. Robt. Mantell follows Sept. 7. Fregoli, the Italian mimic and impersonator, Sept. 21, for two weeks.

Prof. Samri S. and Mrs. Baldwin, the reigning sensation of Europe in hypnotism, open the season of the Walnut Street Theatre, Aug. 31.

The Standard Theatre with The County Fair enters the race for the season Aug. 29.

Rosa Linde, contralto, with a remarkable voice, will be introduced to the patrons of the Grand Opera House at the matinee, Aug. 19.

Frank Nirdlinger, business manager of the Broad Street Theatre, is at Congress Hall, Cape May. Samuel F. Nixon and family are at the United States Hotel, Saratoga. J. Fred Zimmerman and family are rusticated in the Adirondacks.

The Chestnut Street Opera House have wisely delayed the opening until Sept. 21. Proctor's Vaudeville will be the attraction.

Dumont's Minstrels at the Eleventh Street Opera House begin their season of merriment Sept. 7 or 14 subject to the weather. Hughey Dougherty, Dave Foy, Harry Shunk, Murphy, Turner, and the Delmanning Brothers will furnish the laughter, and a banjo and mandolin club will be a special feature.

My Friend from India opens the season at the Chestnut Street Theatre Sept. 7, followed by Hoyt's 4 Black Sheep Sept. 14 for two weeks.

Frohman's Com-dy company in Bret Harte's Sue furnishes the opening attraction at the Broad Street Theatre Sept. 14 for two weeks, followed by The Heart of Maryland.

The Grand Avenue Theatre, under the new management of Davenport and Tournay, with a specially selected stock company, opens the season Sept. 7.

The Old Arch Street Opera House, under the new title of The Trocadero, will open as a vaudeville house Sept. 7, with the Mico City Club Burlesque company as the attraction.

Thomas J. Powers, Jr., last season with George Holland's Stock company, has been added to the Forepaugh Theatre stock company.

Iced tea between the acts, served on silver trays by ushers in uniforms, is the latest innovation at the Auditorium.

The two successful out-door amusement enterprises this season are Washington Park with Gilmore's Band and Willow Grove with Jones's Band. Lincoln Park is still open at cut rates.

Victor Herbert, leader of Gilmore's Band, was presented with a fine service of solid silver by the members of his organization, as an appreciation of his kindly relations with them as leader and associate.

The specialty features in the Twelve Temptations include Harty, the juggler; Pongo, monkey man; Rosalie's acrobats; and the Elliott Brothers in their famous boxing act.

The New York Opera company at the Pier, Cape May, has been playing in bad luck. There were over a thousand tickets sold for night of Aug. 14, which was to be a benefit to a local society, when the authorities condemned the pier as being unsafe, and the society refunded the money. To day they are strengthening the pier. The company disbanded end of next week.

A. W. MacCollin, who staged Miss Philadelphia, and afterward played William Penn, Sr., goes to Washington Aug. 31, to stage The Little Hummer at the Grand Opera House.

S. FERNBERGER.

ST. LOUIS.

Manager Butler a Benedict — Managers and Mayor at Loggerheads—Current News.

(Special to The Mirror.)

ST. LOUIS, Aug. 17.

The revival of The Mascot last week at Uhlir's Cave, commencing with Monday night's performance, was characterized by large audiences, and the opera was well put on. One of the new features of the performance was that the character of Rocco was personated by Gerlie Lodge, an innovation, indeed, as the part heretofore has always been personated by a man. Miss Lodge was made up to look like Alvin Joslyn, and she invested the part with so much comedy and up-to-date wit that she not only kept the audiences in a roar nightly, but also the principals, chorus people, and the solemn musical director, Alexander Spencer. Bertha Holly, who came out of the chorus to sing Aviloe week before last (when Miss Millard was forbidden by her physician to sing, because of a severe affection of the throat), sang the part of Bettina most creditably, and her rendering of the Gobble song with Rhys Thomas called for encores each night. Minnie Bridges made a sprightly Frametta. Rhys Thomas played and sang the role of Peppo exceedingly well. Stanley Feld was full of humor as Lorenzo. Harry Keadv and Alexander Jall were competent as Frederic and Parafante. During the second act two of the chorus girls, Rose Rivera and Rose Flores, introduced a very pretty dance. The chorus added a great deal to the success of The Mascot by their good work. The season of light opera at the Cave closed with last night's performance. It was intended to give an operatic comedy called Entanglements, by Messrs. Farnham and Mori to-night, and continue a week, with some of the principals of the opera company in the cast, but the arrangement fell through, so the Cave for the rest of the season will probably remain closed.

Last week was the best week of the season at Koerner's Park, when Olivette was given by the Al Fresco Opera company. The opera was presented by the full strength of the company. Amy Leslie sang the part of Olivette charmingly. She put life and zest into her acting and danced the familiar farandole with unusual abandon. Helene Salinger sang and acted the part of the Countess so well that she shared the honors with Miss Leslie. Herbert Salinger greatly amused the audiences as Coquelicot, as did also Harry Hanlon as Captain De Merrimac, and W. E. Hubbard as Duc des Iles. J. W. Gurville, W. F. Perkins, Marie Bonnell, and Nellie Plummer acted their parts efficiently, and the chorus gave good support. The costumes were handsome. The two Bacco Sisters introduced a pretty dance in one of the acts. Commencing to-night Fra Diavola will be presented.

The Garden Minstrels gave a clever entertainment all last week on the Union Trust Roof-Garden.

Addie Cora Reed, at one time prima donna at the Cave, was in the city last week, accompanied

by her husband, Sam Henderson, who was formerly manager of the Lindell Hotel. They were in a rail road wreck on their way here and Mrs. Henderson's face was badly bruised.

The Suburban and Forest Park Highlands drew their usual quota of patrons last week.

Colonel J. D. Hopkins was in the city a few days last week and is expected to return to morrow. His new house, Hopkins's Grand Opera House, will open next Sunday afternoon with "The Lost Paradise," presented by the following members of the stock company: Jennie R. Rogers, Louise Ripley, Jennie Wade, Florence Mottola, Camille d'Elmer, Arthur Mackly, Fred Beck, Willard Blackmore, C. C. Burnham, C. E. Dyer, Frank Morton, J. E. McDonough, and Richard Baker. The business staff of the house will be J. D. Hopkins, manager; Charles P. Salisbury, resident manager and press representative; J. H. Lester, treasurer; C. W. Woolfolk, auditor; C. Burnham, stage manager; Joseph Damsky, stage carpenter; S. E. Northrup, electrician; W. A. Farria, scenic artist; and Sam Lowenstein, advertising agent. The vaudeville bill for the opening week will include the Cinematograph, Macart's Dog and Monkey Carnival, Con Frederick's Troupe of Demon Acrobats, Pete Baker, Howard and Emerson, Moore and Bridges, Florence Wright, and Walter Ellis. James J. Butler, manager of the Standard Theatre, was married last Tuesday afternoon to Rose Mary Lancaster. The ceremony was performed at the home of the bride's father, R. D. Lancaster, by Judge H. W. Bond, of the Court of Appeals, before a small gathering of the immediate relatives. Directly after the ceremony Mr. and Mrs. Butler left for a tour of the East.

Sig. Gonzalez, a member of Gilmore's Band several seasons ago, and lately in the orchestra at the Hagan, will take the Commercial Band through Mexico. They are rehearsing here, and will leave about the middle of September.

Lou Hall left for San Francisco last Friday to join one of the Coast stock companies.

Musical Director Alexander Spencer had a benefit at the Cam last Thursday, and had a fine attendance.

Havlin's Theatre will open next Sunday afternoon with Coon Hollow. Manager Garen has everything in order for the opening, and the house looks as pretty as a picture.

The Olympic Theatre will not open until Sept. 6, when Clay Clement will be the attraction.

The Standard will not open until the weather is cooler. There is no definite time set.

Manager Alie Hagan will open Aug. 30 with A Barrel of Money, and he hasn't been giving Summer opera either. It is to be hoped that he will close next Spring with a larger barrel.

Alexander Spencer, Minnie Bridges, and Carri-Rieger will leave to morrow and join Hoyt's A Milk White Flag company.

The Auditorium erected for the Republican National Convention last June has caused a controversy between the theatrical managers and the Mayor. It has been engaged by outside parties for a horse show, and the theatrical managers object for cause. If the authorities allow it to be used for amusement purposes the city will be enjured, as the permit to erect the Auditorium was for convention purposes only.

W. C. HOWLAND.

CLEVELAND.

All the Theatres Will be Open Next Week—

Current Bills—Notes.

(Special to The Mirror.)

CLEVELAND, Aug. 17.

Hot weather materially affected indoor amusements, but the Summer resorts have done a rushing business. However, the theatres will not have fairly opened until next week, which will be Pythian week, and the most attractive feature of the Centennial celebration.

The Lyceum opens on Thursday with a face-comedy, entitled Town Topics, which plays a short engagement of four performances. Next week Pythian and West's Minstrels will be at the Lyceum.

Hahnorth's Garden Theatre is well-filled to night, and the Garden Theatre Opera company are singing that old favorite opera, The Bohemian Girl. Miss B-tram makes an ideal Arline, and Eva Davenport is equally good as the Gypsy Queen. Edgar Temple as Thaddeus, Mark Smith as Count Arnheim, and Kirtland Calhoun in the character of the fop, Florestine, were all good. Lindsay Morrison's fine bass voice was heard to advantage in the role of Deslhoof, and his acting was all that could be desired. Next week will be the last one of the opera season, and the company will present Grotto Grotto.

Dangers of a Great City drew out a big crowd at the Cleveland Theatre tonight, and will remain all week, followed by The Pulse of New York.

Manager Charles La Marche and his business manager, Herbert M. Hays, take a benefit at Hahnorth's Garden Theatre Thursday evening.

When Manager J. Jackson, of the Castle Square Theatre, Boston, was in our city recently, he engaged for the Castle Square Opera Company, next season, Li-day Morrison, Oscar Girard, and Edgar Temple. All three will leave for Boston directly after the season ends at the Garden.

Chas. M. Holly, who, with his wife, Bertha Holly, has been playing this summer at Unrigo Cave, St. Louis, is in the city. Holly and wife will go to Boston in September, having been engaged by the Castle Square Opera Company.

In Gay New York is the attraction that follows Cleveland's Minstrels at the Euclid Avenue Opera House week after next.

Maggie Cline in her new play, On Broadway, will be at the Euclid Avenue Opera House week of Sept. 7.

Manager Leahy, of the Tivoli Theatre, San Francisco, was in town recently, and engaged Elvia Croix Seabrooke to play soubrette roles for fifty-two weeks at the Tivoli.

Saengerfest Hall continues to be a favorite place of amusement, with a good vaudeville show and Edison's Vitascopes.

Manager Ed Stahl, of Detroit, was in town last week, looking after the interests of Brady and Stahl.

Douglas Flint and his wife, Ella Aubrey, left for New York to-night. Mr. Flint will be with the Susie Kirwin Opera company and Ella Aubrey resumes her old position with the Della Fox company the coming season.

Mark Smith has been at work on a musical extravaganza. The subject treats of the North Pole.

WILLIAM CRANSTON.

PITTSBURGH.

The Duquesne May Be a Continuous Performance House—Coming Openings—Items.

(Special to The Mirror.)

PITTSBURGH, Aug. 17.

The Bijou Theatre opened its season to-night with W. S. Cleveland's Massive Minstrels and J. H. Haverly's American English Minstrels. The double attraction gave satisfaction. Boy Went follows.

The regular season of the Alvin opens Sept.

7 with In Gay New York. A long list of attractions is booked for the coming season.

Manager Harry Schwab has returned from the East. He states that the new Grand will open season Sept. 21.

The Avenue Theatre opens season Sept. 7 with a big sensation, which will be announced shortly.

The summer season of the Casino Opera Company at Schenley Park ended Saturday.

Manager Harry Williams announces a big company for the opening date at the Academy of Music, Aug. 26.

The Eden Musee and World's Theatre will open in a few weeks.

Beaumont Smith and Mattie Earle will be retained in the Avenue Stock company for this season.

John B. Doris is here. It is rumored that a deal is on by which he will be associated with Nelson Roberts in the management of the Duquesne Theatre. It may be a continuous-performance house this season.

Thomas F. Kirk, assistant manager of the Alvin, has returned from his wedding trip.

The engagement of Manager R. M. Gulick, of the Bijou, and Miss McCoy (non-professional), is announced. The wedding will take place some time during the winter months.

JOSEPH CROWN.

LILLIAN KENNEDY.



The pretty face reproduced above will be recognized as that of Lillian Kennedy, who during the few years that have elapsed since her appearance as a star has become well and favorably known in Eastern and Western cities as one of the brightest and most pleasing soubrettes on the American stage. On the conclusion of her last season's starring tour Miss Kennedy accepted an engagement at the Girard Avenue Theatre, Philadelphia, and under the management of George Holland she added to her artistic reputation by her clever work in the leading roles of Hobbies and She Couldn't Marry Three. After this she proceeded to demonstrate her versatility by a series of successes in high-class vaudeville, appearing with her brother in a clever and refined sketch in the theatres of the Keith circuit, and winning the praise of the press and the favor of the public in each city she appeared in. Her season in vaudeville ended at Proctor's Twenty-third Street house, New York, where she justified her position at the head of the bill by securing the lion's share of the applause each night. Her success at Proctor's, however, is best indicated by the anxiety manifested by Mr. Proctor to extend her engagement.

During the coming season Miss Kennedy will star in Annie Pixley's Deacon's Daughter, the leading role of which is well suited to her talents and pleasing personality. Her financial backer is a wealthy retired New York broker, who, impressed with the young star's ability, has expended thousands of dollars in an elaborate production of the play. The time is nearly filled for the season.

CORINNE'S COMING TOUR.

The Corinne Extravaganza company which Junius Howe and Matt L. Berry have engaged to surround Corinne, is an entirely new organization. Not one of the old principals or choruses has been retained. For the first half of the season the burlesque, Hendrick Hudson, Jr., will be used. The piece has been revised, enlivened and rewritten by Karl Blomlingdale. A number of novelties in the way of specialties will be introduced. In the cast, which is probably the strongest ever seen in the support of Corinne, the following will appear: Joe Carwin, Johnnie Page, John Park, Neal McNeil, Olivia Barbe, Nellie Strickland, Annie Sutherland, Helen Holden Welch, and Sophie Stewart. Howe and Berry have concluded arrangements with Edgar Smith to furnish them with a new production for presentation in January, for which Herman Perlet will probably furnish the score.

MATTERS OF FACT.

Lulu Tabor is desirous of remaining in New York the coming season in preference to going on the road.

Edmund Burroughs, for the past six seasons playing character and comedy business with various prominent attractions, has not signed for the coming season. He may be addressed at Pigeon Cove, Mass., where he is spending the Summer.

A bill poster is wanted for next season at Jacques Opera House, Waterbury, Conn.

H. C. Kennedy warns managers against unauthorized productions of The White Slave, to which play he owns the exclusive rights. Any production without written authority from him will be prosecuted to the fullest extent of the law.

The Ground Floor Opera House at Alexandria, Ind., managed by Otto and Manlove, is one of the best Saturday night stands in Indiana. The house seats 800, and is thoroughly modern in appointments. Early opening time in August and September may be had.

The New Jersey Car and Equipment Company of Lake View, N. J., will let sleeping and dining cars to theatrical companies at reasonable rental. They also make a specialty of storing cars.

Barbara Stannard, who was very successful in the characters and comedy roles in Elie Eilers's support last season, has not yet signed.

Elsie Graham seeks engagement with a repertoire company to play juvenile roles. She has several good dances.

Ida E. Cowles, juvenile, invites offers for next season. She may be addressed at this office.

Howard and Doyte, the well-known authors' agents of Chicago, are the representatives for plays belonging to many of the most prominent managers and authors, including A. M. Palmer, T. H. French, William Gillette, William Hamor, J. K. Tibbott, E. A.

Locke, Milton Nobles, Mrs. Rankin, Oliver Byron, and David Telasco. They have supplied many repertoire stars and stock companies with plays, and are prepared to handle all business promptly intrusted to them.

The plans to be had with good printing number many successes. A catalogue containing the full list of plays which they are agents for may be had upon application at their offices, 78 Dearborn Street, Chicago.

A drama with many novel effects, with star part for soubrette, is offered for sale or on royalty by the author, Robert Drouet, care this office.

Cambridgeboro, Pa., a good one night stand, and one of the best for its size, has desirable time still open at the Sayles Opera House, which is managed by H. B. Wilber.

As the tour of Pudd'nhead Wilson has been abandoned for next season, Arnold Daly, who played Chambers in that play last season, and was re-engaged for the coming season, is at liberty. Mr. Daly's work received the unanimous praise of the critics throughout the country.

A leading man and other people of ability are wanted for the Peyton Comedy company by Isaac Peyton. They play at Kearney, Neb., for one week commencing Aug. 24.

Maurice Herriman, of 20 West Twenty-seventh Street, returned from Europe Aug. 8, having arranged for some novel and artistic importations to use in his costume designing the coming season. He will be glad to see his customers at any time at his regular place of business.

The State Fair dates week of Oct. 19 are open at the Academy of Music, Raleigh, N. C. Manager G. D. Meares prefers an opera company for this time.

Ema Gillette is disengaged and invites offers for next season. She has appeared successfully as Lucius, Lucullus, Lykon, and in other characters.

Ben Te J., stage manager for Lost, Strayed or Stolen, has called rehearsals for this production for Aug. 24, 10 a. m. at the F. H. Avenue Theatre.

Wolf, Fording and Co., the well-known costumers of 219 Tremont Street, Boston, are prepared to furnish entire productions with costumes, estimates on which will be cheerfully furnished. They have a large assortment of new costumes and gowns on hand, or can furnish them on short notice.

The rehearsals for the Corinne Extravaganza company have been called for Aug. 14 at 800 Filbert Street, Philadelphia. Members are requested to acknowledge the call to Managers Howe and Berry.

A good leading lady is wanted for Lillian Kennedy's company, who will be seen next season in Annie Pixley's popular play, The Deacon's Daughter. Her address will be found in the advertising columns.

Franklyn Hurligh, who is seen to best advantage in the role of fops, has not yet closed for the coming season. Mr. Hurligh will be remembered as making a big hit at the Lyric in Dr. Bill two seasons ago. Last season he was with A. M. P. Jones's Troupe.

The Pennsylvania State Fair will be held this year at Johnstown, commencing Sept. 7, and will continue throughout the week. As the fair is always the means of drawing a big crowd the theatres should do a good business.

Corie Wilmont is disengaged for comedy and boys' parts. Miss Wilmont was a member of Clara Morris's company last season, and filled acceptably in many difficult roles. She is at present with the Randolph Park at Chicago, Akron, O., where her specialty has made quite a hit.

The Minersville (Pa.) Opera House is now under the management of Pottier and Kear. Mr. Roehrig having withdrawn. The new managers are booking only first-class attractions for their house, which has a population of 12,000 to draw from.

Harvie Hoverton has secured the management of Harry Davis's Eden Musee in Harrisburg, Pa., and will call it The Bijou Theatre. The house will open its season Sept. 14 and Manager Hoverton will play only dramatic, vaudeville, and burlesque companies, having just a few desirable weeks open for such attractions.

L. C. Jones, the well-known manager for many years connected with Mart W. Hanley, Newton Beers's Alone in London, Revere's Hands Across the Sea, and other reputable attractions, invites offers for season of 1896-97. His address is Bridgeport, Conn.

The Olympic Theatre at Griffin, Ga., will be under new management next season, L. Patterson having secured the house. He is now booking for next season.

G. D. Barnard, musical director, will accept resident or traveling engagement. He can also arrange and compose music.

A Midway Bell will open the season of the New Grand Opera House at Stevens Point, Wis., Sept. 1. Manager John A. Ennor will play only a limited number of attractions, and none but the best.

The season at the Mahoning Street Opera House at Pottawatomie, Pa., will open on Sept. 5. Manager Charles Fish wants a strong attraction for this date.

Frank Woolley, singing comedian, who is giving great satisfaction with the Young and Fralinger Opera company at Atlantic City, has not closed for the coming season. Mr. Woolley has a repertoire of thirty operas.

Holiday dates are open at the Grand Opera House, Oshkosh, Wis.

Sylvia M. Bidwell who has not yet signed for next season, invites offers for leads. She may be addressed at this office.

Rennick's New Opera House at Clinton, Ill., is managed by W. B. Cuddepp, one of the most experienced managers in that State, having been in the business thirty years. He is booking only the best attractions for next season.

Annie St. Tel, the bright little dancer, who won much favor with her graceful act as principal dancer during the New York run of Little Christopher, has captured the hearts of the Bostonians by her clever work in R. A. Barnett's Merry-Go-Round this season. Miss St. Tel has not yet signed.

Lionel Clark, who has been off the stage the past two seasons on account of ill health, intends to resume his professional career this year, and invites offers. He was formerly with Frohman's Comedians, and plays leading, juvenile, and character parts.

George N. Bowen has leased the Dohany Opera House at Council Bluffs, Ia. His connection with various theatres gives him a thorough knowledge of the business. Needed repairs are being made and the house put into first-class condition. Worthy attractions will be played.

Sherman W. Wade is pleasing many who go to Manhattan Beach to be "sweet by ocean breezes" by his clever portrayal of the Chief of Police in Rice's Evangeline.

Complete Chinese and Japanese interior set is wanted by W. C. Room 300 Knickerbocker Theatre Building. The scenery must be in good order and cheap.

Leontine Stanfield, who formerly played soubrettes, made her first appearance in a character part in A Midway Bell last week and scored a success.

Hyde and Behman announce open time at their various theatres in another column. Managers desirous of securing any this week should communicate at once with them at their home office in Brooklyn.

Robert A. Fish and Little Hazel OLP have been engaged to create the parts of Bob Trotter and Eve in Frank Harvey's first production of A Home of Mystery at Bowdoin Square Theatre commencing Aug. 29. They have not yet closed for the season.

Gas Elen received \$500 for an eight weeks' engagement in the English provinces, and was obliged to decline \$100 a week to the Isle of Man.

Married.

ARMSTRONG-ROBERTSON—John R. Armstrong and Helen E. Robertson, on Aug. 11, at Portland, Me.

Died.

CHELLAIS.—At 18 Knoll Road, Wondowath, S. W. London, on Aug. 8, H. W. Chellais.

WANTED

Good attractions for State Fair dates. Week of Oct. 15th. An Opera Co. preferred. Apply at once to GEO. D. MEARES, Mgr. RALEIGH, N. C.

OPEN TIME

Labor Day Sept. 7, Thanksgiving, and New Year's. OSHKOSH, WIS. J. E. WELLS & S.

NEW YORK THEATRES.

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E. F. ALDER, General Manager. J. AUSTIN FYNNE, Resident Manager. Devoted to Mr. Keith's Original Idea.

CONTINUOUS PERFORMANCE.

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PASTOR'S Continuous Performance. 14th St. bet. 3d and 4th Aves.

Just arrived THE KINEOPTIKON Showing the famous Derby Race

Omeene, Midgeleivs, Met Throe, Billy Carter, Canfield and Carleton. The Freemouts, Lancaster and Collins. The Silvers, Travellers, Casey and Le-Clair, Curris and Gordon, Murphy and Burke, Mabel Russell.

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Evenings at 8:15. ROOF GARDEN. Admission 50c.

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Concert Hall Promenade Concerts.

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NEW YORK—OPEN ALL THE YEAR.

GRAND ILLUMINATED FOYER.

MOST MAGNIFICENT CAFE and

SMOKING LOUNGE IN THE WORLD

NOTHING BUT FOREIGN STARS.

Clamp and Binding

ALL IN ONE PIECE.

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Scenery Wanted

A complete Japanese or Chinese Interior Set. Leg Drops preferred. Must be in first-class order and cheap. If possible send photograph of set.

Address W. C.

Room 309.

Knickerbocker Theatre Building.

CALL!

The ladies and gentlemen engaged for LOST, STRAYED OR STOLEN, are hereby notified that rehearsals will begin on the stage of the Fifth Avenue Theatre No. 45 Morning, Aug. 24, at 10 o'clock sharp. MEN TEAL, Stage Director.

NEW GRAND OPERA HOUSE.

Up-to-date Managers, break that jump between Chicago and Minneapolis, Milwaukee and St. Paul, Oshkosh and Eau Claire, and play here. Capacity 600; ground floor; spick-span new. Population 10,000; only theatre in city.

JOHN A. ENNOR, Manager.

MAHONING STREET OPERA HOUSE

POTTSWATOMIE, PA. Population, 6000; with large drawing population. Wanted a first-class attraction to open season on Sept. 5. Good open time from that on. New iron works supposed to pay out \$200 weekly.

Address CHARLES FISH.

ATTRACTIONS WANTED

DOHANY OPERA HOUSE, COUNCIL BLUFFS, IA. I have leased this theatre for season '96 and '97 and am ready to contract with all first-class companies coming this way. Good opening attraction wanted for early in September.

GEORGE N. BOWEN, Manager.

LIONEL

CLARKE

Leading juveniles and characters.

AT LIBERTY. Address Mirror.

ROBERT A. FISK, Comedy

LITTLE HAZEL OLP, Child's Parts

Especially engaged for the first production of A House of Mystery, Bowdoin Square Theatre, Boston, week Aug. 29. Season's engagement solicited.

Address Mirror.

ELMA GILLETTE

AT LIBERTY.

LUCIUS, LUCULLUS, LYKON, ETC.

Address care Mirror.

ELSIE GRAHAM

Position Wanted with reliable repertoire co. Willing to work. Have four good dances.

Care Dept. 1705 Broadway.

JOSEPH FARRELL

Juveniles, etc. Legitimate Attractions.

DISENGAGED 1896-97. Address Iowa City, Ia.

Ida E. Cowles

Juvenile. Disengaged. Address Mirror.

GRIFFIN, GA.

OLYMPIC THEATRE

Under new management. Want first-class attraction to open. Write for dates.

L. PATTERSON, Manager.

CLINTON, ILL.

RENNICK'S NEW OPERA HOUSE

The only regular theatre in the city. The manager, W. B. CUDDEPP, is one of the oldest managers in the State of Illinois, having been in business thirty years. Now booking for 1896-97.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

English Ideas About American Melodrama—
Beerholm Tree's New Theatre.

[Special Correspondence of The Mirror.]

LONDON, Aug. 8, 1896.

We are getting quite used to having what may be called "American weeks" in this our honorable and ancient metropolis, as your recently returned Bostonians might say. But with all my experience of American show sampling in this



JOHN L. TOOLE.

town, I doubt if I ever saw so thick a week as that which began on Monday. That day, as you know, was our last general holiday until Christmas, unless, happily, certain Parliamentarians should succeed in their newest fad, and should contrive to evolve from their inner consciousness another bank holiday somewhere in mid-September or early October. I say again and with no fear of contradiction from anyone concerned that this present has been the most American week we have ever had.

To start with two American plays which have had a London heaving: the best of the two plays, *The Vendetta*, or *Life's Chances*, by W. Higgins, and *Lost in New York*, by Leonard Grover, was the former, which was seen at the Britannia down Hoxton way; here it was the late Ben Jonson served his apprenticeship as a bricklayer, from which honest occupation he subsequently descended to dramatic writing. *The Vendetta* proved to be a powerful and most interesting piece in spite of its occasional crudity and clatter. The situations are both abundant and well contrived, and they kept the vast audience—hey do have vast audiences at the "Brit"—deeply interested—say, at times strangely excited even unto the end. The weakest part of the play was the supposedly big "Collision at Sea," which was handicapped by a sort of transparency curtain. If, therefore, any one should inquire as to the play's chief blot, an ardent Shakespearean or Baconian might with truth reply, "It is the gauze, it is the gauze, my son!"

However, the thrilling last act, laid in a scene vaguely described as the Chateau, Paris, where all concerned turned up safe and sound after the wreck, and endured much storm and stress among the local communards, made amends for the aforesaid weakly but well meant collision at sea. The Britannia's stock players, who are in the habit of playing a different piece every week, come out well in *The Vendetta*, the principal scorers being Algernon Syme, as the good Italian Count (or Viceroy, the *Vendetta* Viceroy) and Walter Staudman, as the bold, bad French Marquis, whom some described as the Marquis. Similarly, the two million francs for which the Marquis murdered the Count's father in law were often alluded to as dollars, which, of course, materially increased the sum.

We all liked *The Vendetta*, and were, moreover, especially that bit that it was not a variety show, or (saving your presence) so many alleged American "dramas" are.

Now, *Lost in New York*, produced at the Olympic this week, is of the variety kind—nav, it may be chiefly described as being "variety and woe." There are several turns of the former and 60,000 gallons of the latter. These 60,000 gallons of aqua pura are used to represent your local river whereon "ply rowboats, yachts and a practicable steamer at full speed," to quote the playbill. This sensational scene would doubtless act as an eye-opener, were it not that our own John D. Ogilby has so often given us real rivers in what are called his tank dramas. In its general scope, *Lost in New York* presented a thing novel in a dramatic sense, and it is to be hoped, for the credit of your still growing city, that Mr. Grover has not accurately represented life as she is lived there. Maggie Hunt, who has abilities both of the melodramatic and the comic operatic line, works nobly as the poor blind mother, some time an inmate of the insane asylum at Ward's Island; Lesley Bell displays opulent beauty as "the Queen of the Bachelors," and A. B. Cross, as able melodramatist who puts in a good deal of time in the "halls," is good as the chief bad man. Lily B. Sinclair, a tiny variety artiste, with an accent large enough for two of her size, proves herself a brisk and bright singer, dancer, and general goddess out of the machine. Charles Edwards also scored heavily as a tramp. He will doubtless soon be snapped in our "halls."

Even the latest Princess's melodrama—*In Sight of St. Paul's*—produced for the first time in London last Saturday is marked with the blessed "America," so to speak; for, as you know, it has been played for several months in the States by William C. Alder's companies. Moreover, the play is accompanied by vast masses of tremendous posters "made in America," which country, I must confess (patriotic though I am, and resistful of all temptations to belong to other nations), seems to send us the best "wall printing" to be had for money.

As *In Sight of St. Paul's* is already familiar to your playgoers there is no need for me to review the play in detail. Enough that its strong, if at times conventional situations were followed with

the deepest interest, especially those built around "the Panther's Den." Of course, kind friends in front marvel at the splendid realistic set of the "Interior of St. Paul's," with its parsons, choristers, and other necessary adjuncts. As in the celebrated case of the Fly in the Amber, many present wondered "how the devil it got there." Manager Giner has, with the valuable assistance of Stage Manager Minshull, who is also an excellent comedian, mounted the play with every attention to detail, and he will doubtless reap rich financial reward. The piece is only booked at the Princess's for six weeks, as *Sim's* and *Sukey's* adaptation of "Le Deux Gosses" will then be produced. The latest title chosen for this is *Two Little Vagabonds*.

The fourth melodrama we have been called upon to sample since my last letter is Sutton Vane and Arthur Shirley's new sensation-mixture, *Straight From the Heart*, produced at the Pavilion, in Whitechapel, this week. This is, indeed, a mass of melodramatic devices, all laid on thick, even for these two blood-curdler builders. Of course, it is the same old story of a False Accused Hero, charged with a murder committed by the chief villain. Therefore, it is perhaps enough to say that the poor hero is chased through five acts, not only from pillar to post, but like from France to the High Seas—or rather to "Mitt Ocean"—where the hero and his new made bride—they have just been married aboard ship—are forthwith punted out, through the vessel being set on fire. They are then cast on a desert near Algiers—a desert with Real Sand. But effusions the poor, long-suffering hero is fastened to a horse and dragged along to the sea-shore and shipped again in France, where he is about to be guillotined, *coram populo*, for the aforesaid murder. But, hey presto! an unconsciously friendly anarchist hurls a bomb into the crowd, thereby delaying the guillotining until such time as the hero's faithful bride dashes in on horseback, accompanied by a Free Pardon. Hurrah!

Yes, I feel sure that when *Straight From the Heart* is produced on your side by Mr. Calder, it will make you sit up. I cannot help admiring these authors' phraseology. Every house to them is a "residence," every oyster a "succulent bivalve," and every fire a "conflagration." Likewise, their characters never live or die; they always "exist" or "perish." Yet in spite—or perhaps because of all this—their lines, especially those of the denunciatory sort, never fail to bring down the house—I beg pardon, the edifice!

I am afraid that I have given you enough about English and American melodrama to read about for one week. I had therefore better leave until next week my impressions of the new Surrey drama, *Against the Tide*, merely remarking, in passing, that the heroine, after being rendered unconscious, is placed next to a "timed" infernal machine! That's all right, eh? I hear excellent accounts of still another American play, namely *The Power of the Press*, produced by John Gendinning, the original Friby Lord on your side, at Glasgow, on Monday last. Owing to the heavy rush of the holiday shows I have not been up to see *The Power of the Press*, as I might otherwise have done. I expect to strike it somewhere on tour anon.

The chief new American recruit to our variety stage during these holidays is Widge Ellis, who made her debut at the Oxford. I looked in to see her a night or two ago and found her bright and pleasing, although not quite so frolicsome as our Marie Lloyd, whom we were led to believe Miss Widge resembled. Her songs seemed rather trite, methought, and did not give her much chance. The fact, therefore, that she caught on and was much applauded, is greatly to her credit. I see a rather strange to us that she should engage a lad in front to sing her choruses now and again. The lad hath a sweet voice, but why on earth doesn't she announce herself as "duettist" in this case.

As I refreshed last week, it has been definitely decided not to produce a Drury Lane Autumn drama which the late Sir Augustus had, in collaboration with Cecil Raleigh and Henry Hamilton, prepared for that house. This is to be regretted, if only for the sake of the large number of theatrical folk who will thus be thrown out of work this Fall. That will be the time when many will miss poor old "Gus." Happily, the pantomime will be produced with (as I notified you last week) Oscar Barrett as director. Failing Harris, no better manager could be found for the purpose. Unhappily, the great impresario's untimely death has already led to acrimonious squabbles. There appear to be a good many things around Drury Lane and Covent Garden eager to cut each other's throats. Of this, happily, more anon. You will hear some strange things presently.

Beerholm Tree has this week seen his new stage at Her Majesty's, and has enthusiastically approved of the same. Whether others will do ditto remains to be seen, for it is constructed on the flat or "rakeless" principle prevalent on your continent. It may not, of course, suit us or our players; indeed, certain of the latter concerned are already pook-pooking it.

Andrew Melville, an energetic and many-theatred manager, who was running those vast playhouses, the Standard in Shoreditch (hardly the eastern boundary of the City of London) and the Grand at Birmingham, together with sundry other amusement resorts in our provinces, died a few days ago at the early age of forty-two. Like poor Sir Augustus, he died of overwork; and like Harris, although in a somewhat humbler degree, he will be sorely missed by his troupe of bread-winners. Melville, whom I had known for many years, was an eccentric personage, and had almost as many wheezes and malapropisms attributed to him as our Mrs. Swanborough and your Mr. Stetson had.

We are sorry that Augustus Daly is leaving us to-morrow (Saturday) night, for we are always glad to see him, and, of course, that excellent comedian, Ada Rehan. Strictly between ourselves, I am afraid that Augustus has not done too well financially at the Comedy, though he has scored in an artistic sense. The Comedy will next Tuesday be re-managed by Charles Hawtreys, who will out on *The Mammy*, by George W. Day and "allan Reed," who is really Sidney Bowers, sometime a member of the said Daly's company in America. The very next new production promised is *Newmarket*, a racing farce comedy, with which Willie Edouin will again managerially tempt fortune at the ill-fated Opera Comique next Saturday week. Let us hope that his luck will have a turn this time. Both Edouin—one of our cleverest low comedians—and the Opera Comique—one of our most unfortunate theatres—can, as the song says, "Do with a bit!"

No one in England was more affected by the death of the younger Dickens than J. L. Toole. Not only was he warmly attached to the son of the man who wrote *Pickwick*, but he seemed to see in him a link that bound him to the days when, at the advice of the elder Dickens, he adopted the stage as a profession and scored his greatest successes. Toole came under the influence of Dickens at the very crucial point of his career, and both as an actor and a man he has always lived up to the Dickens ideal. His

dozen or more emphatic eccentricities are all in the Dickens spirit, and while they have no trace of conscious eccentricity, they could only have been inspired by the novelist, whose influence on literature and the stage has perhaps been greater than that of any other man of the century. As some one said recently, "Mr. Toole may not look at life through the glasses of Dickens, but he seems to see it as one of Dickens's characters would." Consciously or unconsciously, Mr. Toole has always embodied the Dickens spirit. Perhaps for that reason, his acting seems so deliciously rare and quaint to the present generation of theatregoers. Last March he turned his sixty-sixth year. He always speaks of his American tour of 1874 as one of the most reliable reminiscences of his life.

GAWAIN.

ITEMS FROM HONOLULU.

[Special Correspondence of The Mirror.]

HONOLULU, July 6, 1896.

All the material is now on hand for the completion of the new theatre and there will be no further delay in the work. It is hoped that the opening will be a grand success.

Maxine Elliott and her sister passed through here July 31, en route for Australia, where she is to join Nat Goodwin. She was in the best of health and appeared to be enjoying herself greatly. She was very much taken up with the beauties of our city, and said she hoped they would remain over here on their return.

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VAUDEVILLE STAGE

THE MAN WHO WROTE "M'GINTY."



JOE FLYNN.

This is a picture of the author of the song which set the whole country laughing and whistling a few years ago. The misfortunes of poor McGinty were on everybody's lips for months, and the chronicler of his doings attained great prominence.

Mr. Flynn has written over one hundred songs of all kinds, but "Down Went McGinty" brought him more fame and gold than any of the others.

Mr. Flynn made his debut about seventeen years ago in Richmond, Va. He began as a musical mope. Shortly afterward he met Jerry Keating and formed a partnership with him, doing an acrobatic song and dance. He next joined Frank B. Sheridan, and they formed the well-known team of Sheridan and Flynn, doing an Irish comedy act for eleven years. It was while they were together that "McGinty" was written.

For the past three seasons Mr. Flynn has been a lone star, and has devoted himself to the task of singing parodies, all of which he writes himself. He keeps track of all the new songs and the current slang of the day, and in many of his ditties he uses new phrases which become common expressions a few days after they are introduced by him.

A Mirror man met Mr. Flynn at Proctor's one evening last week, and asked him why he didn't use his verses and ideas for new comic songs instead of singing them to the airs of the popular songs.

"It wouldn't pay," he replied, "there is very little sale for comic songs and there would be no reward for the trouble. When I sing a parody to an air the people know they can follow it better, and it sounds funnier. I have written a great many comic songs which have been sung extensively, but the profit on them, except in the case of 'McGinty,' was small."

Among the best known of Mr. Flynn's comic songs are "The Night M-loney Laid in New York," "Paddy Shay," "Number Four—Second Floor," and "McGinty." He has also written some good songs of sentiment, among them "The Johnsons F-o-d," "The Hoop of Gold," and "Kitty," an East-side love song.

A good many people have wondered why Mr. Flynn carries a big book in his hand when he sings. The reason is that he changes his songs so often, and sings them so fast, that he is liable to get slightly mixed occasionally, so he has all the songs written in the book, and keeps it in his hand for reference in case he is attacked with temporary forgetfulness.

The greatest number of songs ever sung by Mr. Flynn at one performance was nine. This occurred at the Harvard Athletic Club, Boston, where he is an especial favorite. He is frequently obliged to sing seven songs, and never sings less than five.

THEATRES AND ROOF-GARDENS.

Proctor's.

Mlle. Oceana, the equilibrist, and Will H. Sloan and William Curley, the tramp and policeman, are the head-liners. The others are Florence Wocott, balladist; George R. Brennan and Henrietta Wheeler, in a comedy sketch; Norman, "the man frog"; Short and Edwards, musical comedians; L. He and Tenny, comedians; Bancroft and White, comedy duo; Ted Simmonds, parody singer; Dawson and Farland, whirlwind dancers; Kit Koster, wire juggler; H. Fingleton, monologist; Mlle. Valeska, Bella Sachs, Annie Leslie, and Kitty Clark songs and dances; and the Fabiani Sisters, who can sing in nine languages.

Keith's Union Square.

The Lumiere Cinematographe still holds first place on the bill. The specialty list is headed by George Fuller Golden, assisted by Ryan and Richfield, comedy sketch; the Valdaires, bicyclists; the De Forests, whirlwind dancers; Franz Brothers, duettists; Whitting Brothers; Riley and Hughes, dancers; Loring and Leslie, sketch artists; the Quaker City Quartette; Will F. Denny, chorist or vocalist; B-n T. Dillon, comedian; Maud Beal Price, and others.

Proctor's Pleasure Palace.

The Dillon Brothers are the stars. The others are B-n F. Grinnelle and Charles Foster, comedians; James Richmond Glenn, comedian; Louise Montrose, monologist; Fialkowski, animal mimic; Mason and Healer, the "tall and small of it"; May Wentworth Grace Sherwood, May Lovington, and Valley Egar, comedienne; Ed S. and Rolla White, bag punchers and boxers; Herbert and Kela, the elastic demons, and Melrose and Elmar in character changes.

Tony Pastor's.

This week's bill includes Canfield and Carlton comedy sketch artists; Omene, Persian magicienne; the Midgley, juvenile impersonators; the Metropolitan Three, the Freemonts, in an East Side sketch; Billy Carter, banjo com-

edian; Casey and Le Clair, Irish sketch; Lancaster and Collins, dancers; the Travells, shadowgraphists; Curtis and Gordon, athletic entertainers; Murphy and Burke, Irish comedians; and Mabel Russell, comedienne.

Casino and American Gardens.

John W. Ransome as Mark Hanna and Della Stacey, in a new sketch called U-dive, the Water So-ite, are the head-liners at the Casino. The others are the Mahr Sisters, "B-bby" Burns, Ida Russell, Hodges and Launchmore, Jimmy Devlin, Gavlor and Artig, and Will Scott.

At the American Z-ma Rawlston is the bright parti u-ar star, and Hope Booth and the others mentioned above assist.

Koster and Bial's.

The regular season of 1896-97 begins this week. The bill is long and attractive, and is headed by Z-ma, a much heralded European performer. The others are the Flying Jordans, acrobats; Jean Clermont and his full company, furnished animals; Caroline Hull, triple-voiced vocalist; Clark Willard, in new song; O'Brien and Havel, in T-e New-shoe's Courtship; the Vassar Quartette in A Quiet Vacation; Eleanor Falk, comedienne, and Edison's Vitascopes.

Hammerstein's Olympia.

Fregoli is in his last week, and continues El Dorado. The rest of the bill is furnished by P-pinta, the myriad dancer; Mlle Vera, equilibrist; the Sisters Beaumont, duettists and dancers; the Imperial Japanese troupe of acrobats, and the Columbian Quartette of plantation singers. The retained features are Rachel Walker, the Creole nightingale; May Howard, Lizzie Ramsden, and Johnson, Davenport and Lorella.

Grand Central Roof-Garden.

Kiralf's ballet, and Pianka, with her performing lions, are the star features. The others are Les Youngers, Freddie Hakes, subrettes; Maude Gilbert, serio comic; Warshawer and Mignon, McBride and Goodrich, Max Nickel, a drum major, Meyer Cohen, and Proto, the dancer.

Madison Square Roof-Garden.

The bill includes Press Eldridge, the Four Misammon, Imro Fox, Nellie Seymour, the Edison Trio, A-cina Rattino, Fields and Lewis, Clotilde Antonio, Tattali and Abuechi, and Johnson and Dean.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Joe Cawthorn made his first appearance in this house last week, and made a very favorable impression. He is a German comedian, somewhat on the style of Al Willis. He differs from other German comedians in his ideas of costume, instead of appearing in a clumsy Dutch emigrant, he affects a dandyishness in his attire, and made a very attractive picture in his light gray suit and clean-shaven face. He plays the concertina very well, but his jokes, with one exception, have all been heard here before, told in other dialects by other comedians.

Hughey Dougherty explained the gold and silver questions and "16 to 1" to the great satisfaction of his hearers. The Brothers Detroit did some novel acrobatic feats. Morton and Revelle in "Pickings from Puck" made a big laughing hit and had to respond to real encores. It would puzzle an expert stenographer to follow their dialogue. The Six R-and-Bs introduced a little of everything into their sketch. Almont and Dumont's musical act was refined and very pleasing. They use very peculiar instruments like "crickets" as a fish to their act, from which they produced sweet music. McBride and Gordon were amusing as a serious and funny Irishman.

Nellie Dabbar, who was billed as a "phenomenal" contralto, sang three songs. She had the advantage of the prettiest stage setting in the house, and wore a very becoming costume, but displayed no phenomenal gifts as a singer. John Lorera danced exceedingly well. Schaffer and Monte, two Western duettists, made their debut here. They have excellent voices and sang very well, but their songs were taken from the top shelf in the library of "old favorites." Melville and Conway furnished twenty minutes' fun with their sketch. The Vaudeuses and the Gleees were also in the bill.

Lumiere's Cinematographe continued its interesting career. The new views shown included "Feeding the Pigeons," "French Sardine Fishery," "How to Make Frankfurters" and "A Colored Bathing Party." The military views were retained and aroused the usual enthusiasm.

HAMMERSTEIN'S OLYMPIA.—Lizzie Ramsden made her American debut here last week. She is a lightning change transformation dancer and is a London favorite. She made nine or ten changes in time that even Fregoli himself could not have beaten. She appeared as an Irish peasant girl in one of her dances and made the mistake of wearing the red above the green. She is a graceful dancer and was liberally rewarded for her work.

Knoll and McNeill entered on their second week and repeated their hit. Their work on the stage is excellent. The Gotta-a City Quartette continued to make a pronounced hit with their singing and fun making. Rachel Walker, whose name is printed in large type on the programmes, sang an operatic selection, "The Maid o' Dundee," and "The Suwanee River," with telling effect. May Howard sang some up-to-date songs, assisted by the little boy "Eddie," who has become a favorite with the roof patrons. The Rixford did some remarkable work as head balancers, and Johnson, Davenport and Lorella combined fun and acrobatics in amusing fashion. Jessie Bradbury sang some songs and danced prettily. Senorita Baranc danced with abandon, and Pablo Diaz went through his remarkable performance on the rings.

PROCTOR'S.—Leola Mitchell, "the Living Doll," made an emphatic hit, especially at the matinees, when she completely captivated the women and children. The chances are that this dainty little performer will establish herself as a prime favorite with New Yorkers before very long. Lillian Kennedy and her brother James were pleasing in their sketch. Fads and Fancies. Nellie Vague made a hit as a coster girl. Edward R. Decker exerted himself tremendously as a Pop-eratic tramp, and later impersonated an Irishman, and finished by appearing as himself in tight. He has a splendid figure and handles the clubs well.

Songs and dances were cleverly done by Beatrice Clark, Leah Starr, and Isabella Hurd. Lydio Pierce sang some doleful songs. George H. Adams and his family were applauded for their funny pantomime work. George Graham had some good stories to tell. Signor Delphino, a musical clown, made his New York debut, and scored quite a hit with his work on the sleigh

bells. Tylene and Evaline danced gracefully. Louis Grant whistled some popular airs well.

Frank Davis and Lillian Jerome made their first New York appearance since their two years' tour of the English provinces, and received the welcome due old friends. Campbell and Campbell, and Madame De Rossett were also in the bill.

PROCTOR'S PLEASURE PALACE: Will H. Sloan, assisted by William Curley, gave the "tramp and copper" sketch from 1892 making a pronounced hit. Sloan's eccentric dancing is a special feature of the act. Mlle. Oceana, the celebrated equilibrist, posed and went through her contortion act, winning considerable applause. Joe Flynn sang some new parodies in which the facts and follies of the day were hit off.

Entertaining sketches were furnished by Short and Edwards, Willis and H. Linn, Evans and Vidocq, Fox and Clark, and Bancroft and White. Lucile Surges made many re-entrances with her pleasing smile, sweet singing, and very graceful dancing. Dick Gorman made a hit with his Irish impersonations and comic songs. Bella Sachs had the subrette field to herself, and sang some new songs. The Fabiani Sisters and Mlle. Valeska sang pleasingly. The Bostonians imitated the ringing of bells to perfection, and Norman, "the human frog," twisted himself into every conceivable position in a most puzzling way.

KOSTER AND BIAL'S.—Last week wound up the regular season here. The Weston Sisters sang and danced cleverly and introduced their neat comedy singing act. Edgely as the future man was amusing and dresses in good taste. P-pinta aroused enthusiasm with his pictures of Bryan and McKinley. Arnin and Wagner sang and talked in German and English. The Newsboys Quartette introduced their picture of New York life. Nellie Seymour enjoyed the distinction of introducing a new song called "Mary Black from H-chens-ck." She also sang "I'm D ad Tough!" with her usual vim.

Ed Leslie made his first appearance here, and told some good funny stories. His imitation of the late J. W. Kelly singing "The Songs My Mamma Sang For Me" was not well done. Imitations of Kelly had better wait until he has been partially forgotten by his admirers before they tempt fate by giving imitations of him. The rest of Mr. Leslie's work aside from this was as satisfactory as usual. Catherine Bartho danced in "characteristic" fashion. Clermont's trained poodle created his regular furore with his masterly performance of "The Last Rose of Summer." The Manhattan Comedy Four and the Vitascopes continued their success.

TONY PASTOR'S.—Maud Nugent sang so well here last week that she attracted the attention of Charles Frohman, who engaged her for Thoroughbred. The Elinore Sisters repeated the hit they made earlier in the season. Baldwin and Daly were amusing as the Happy Hottentots. Frederick Clarke introduced a novelty in the shape of a bootblack quartette, whose entertainment proved pleasing. Gallagher and West craced many number of jokes. Catchy songs were sung by Winifred Stewart and the La Verde Sisters. The Silves made a hit with their illustrated songs. Sadie Connolly and R. Moyer were amusing in their Irish German sketch. Prince Pharaoh and Jenny De Vere were seen to advantage in a double pottering act. Thomas E. Glynn tickled the banjo in an effective way. McKenna and Hughes, Louise Valentine, and Master Daniel McCarthy were also in the bill.

CASINO.—John W. Ransome made a hit as Mark Hanna. Dorothy Drew danced well. John Ince and Emma Brennan were entertaining. Hodges and Launchmore made an emphatic hit and are now established favorites. Sam J. Ryan, Tim Cronin, and the Verdi Quartette were also good features of the bill. All of these, except Ransome, who appears only at the Casino, made good impressions at the American.

MADISON SQUARE ROOF-GARDEN.—Fields and Lewis and Press Eldridge were very successful in their efforts at fun-making. Among the others who made hits were O'Brien and Wright, the Beaumont Sisters, and the Edison Trio.

PAPINTA'S SUPERIOR VAUDEVILLES.

P-pinta's Superior Vaudeville, which will be one of the leading vaudeville companies on the road this season, will be headed by Papinta, the myriad dancer, who is now filling a return engagement at Hammerstein's Olympia. Her success in San Francisco during her ten weeks' engagement there was phenomenal, the houses being crowded both afternoon and evening. Her hit in St. Louis was equally great, and Manager Sam Gumpert offered to her four weeks, but she was unable to accept, owing to her contract with Mr. Hammerstein, who insisted on having her on account of her success at Olympia a few weeks ago.

The company will be composed of clever English and American performers who are new to the public, and are the people whom the public is tired of seeing. The company will be under the direction of H. Linn and Van, who are making every effort to make their organization a model one in every respect.

MARIE LLOYD WRITES A BOOK.

Marie Lloyd, the English serio-comic, has published a "Blue Book." It contains a partial history of her life and a number of anecdotes and stories, a great many of which she heard in America.

Of course, her parents opposed her going on the stage. (Was there ever an actress who did not meet with this opposition?) However, when they saw, according to her, "that they could not kick their objections as high as she could kick her legs," they capitulated.

Miss Lloyd naively refers to her increase of salary. She began at thirty shillings and has run the figures up to £100.

PRESENTS FOR THE BENGERS.

May and Flora Hengler, the dancers who have been specially featured at the London Alhambra for the past three months, were presented by some of their English admirers recently with gold enameled watches, with pendants to match. The Henglers have declined flattering offers to go to Paris and other cities, as they are engaged for the Hoyt forces next season.

THEY DID NOT UNITE.

The deal for the reuniting of Kelly and Ryan has been declared off. Kelly will work in vaudeville alone, and Ryan and Richfield will continue to please their many admirers in their clever sketches of Irish life, "Senator McFee" and "The Lunatics' Ball."

AL. G. FIELD'S OPENING.

Al. G. Field's Minstrels and Utopia opened their season with great success at Newark, O., on Aug. 10. All the new features and old favorites were warmly received.

A PRETTY DANCER.



ANNABELLE.

This picture shows the features of Annabelle, a girl who has won her way into the first rank of popular favorites in a comparatively short space of time by her graceful dancing and pleasing personality. When she whirls about the stage clad in diaphanous draperies of the butterfly dance, with her pretty face peeping out from a frame of the loveliest golden curls, one can almost imagine that a fairy from Elfland has flattered into proxy life to charm for a few moments.

Annabelle, however, in real life is a jolly, whole-hearted young woman, full of ambition to shine as a star in her profession, fond of bicycling and other health-giving sports, and in every way a good specimen of the American young woman of to-day.

She was born in Chicago in 1878, and is consequently just eighteen. She made her debut as "Beauty" in Beauty and the Beast in Chicago. She afterward joined W. S. Moore's Comic Opera company and began her career as a dancer.

During the World's Fair Annabelle was one of the features at "the Grotto," which was patronized by a great many Fair visitors. She performed the "butterfly," "borealis" and "sun" dances there with the greatest success. Since then she has appeared in all the big cities and in the leading vaudeville houses. She has also danced for Edison's Vitascopes, and her picture has been shown everywhere the invention has been exhibited.

Annabelle makes a particularly good subject for artists and photographers. Fancy pictures of her have appeared from time to time in the leading magazines and periodicals with more or less appropriate titles underneath. For her dances Annabelle uses beautiful and costly costumes and effects. She is quite proud of her success so far, and there is no doubt it will continue for many years to come.

PRIMROSE AND WEST'S OPENING.

An immense gathering filled the Pavilion at Ulmer Park, Bensonhurst, L. I., on Friday evening last, when Primrose and West opened their season. The company includes whites and blacks and a good bill was presented. The usual first parts were gone through with, after which sketches by Henry Williams, Howe, Wall and Walters, George Wilson, Dora and Kent, and the Millan Brothers, were introduced.

William H. West's novelty, The Phantom Guards, was produced on an elaborate scale. The stage was not well adapted for the evolutions, but the production was successful. Mr. West, who resides a few blocks from the park, received a hearty welcome from his neighbors.

The songs used included "Hot Female Alley," "Only a Little Valer Coon," "Dora Dean," "Sweet Little Rosie Posie," "Don't Tell Her That You Love Her," "A Sweet Reverie," "Isabelle," and "She Is My Sister."

ALFRED E. AARONS RETURNS.

Alfred E. Aarons, who has been in Europe for sometime booking attractions for Oscar Hammerstein's Olympia, returned a few days ago. Mr. Aarons covered Europe pretty thoroughly, and secured some of the leading European attractions for the coming season, among others, the famous Munstedt-Colibris Troupe of Dwarfs, with their performing elephants, ponies and dogs, and the Grigolatis, aerial ballet. Besides these there are a number of high class performers coming, whose names will not be disclosed for some time.

The importation of foreign acts is very expensive. Besides the enormous salaries which must be paid, the steamship fares are a big item. For the fares of the first batch of performers and their animals and props, Mr. Hammerstein has had to send a check for \$202.

HARRY EARL AS A MANAGER.

Harry Earl, who is the vaudeville correspondent of THE MIRROR in Chicago, has been appointed manager of the Masonic Temple Roof Garden, in place of George Fair, resigned.

Mr. Earl is thoroughly qualified to fill his new position. He is, in the first place, a thorough gentleman, and every performer who has any dealings with him receives most courteous treatment. Mr. Earl will undoubtedly conduct the garden in such a manner as to win the favor of the public, the press, and the profession.

Vaudeville performers playing in Chicago will find a hearty welcome in Mr. Earl's elegant suite of offices, 1628 Masonic Temple Building, which are also the Chicago headquarters of the vaudeville department of THE MIRROR.

BRYAN SPOILED BUSINESS.

The managers of the Madison Square Roof Garden made preparations for a record breaking business on Wednesday evening last, when the notification of Candidate Bryan took place down stairs in the Garden. Owing to the police arrangements, however, nobody except those who had tickets for the Bryan show was allowed to come within two blocks of the entrance of the Roof Garden. Consequently the big audience did not materialize, and the faces of Charles Schroeder and the waiters and attaches and

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performers wore a worried look until the Popo crats, who were overhauled down stairs, began to come in. Toward the end of the evening a fairly good crowd was assembled, but it was nothing to what it would have been if the police had not been so vigilant.

MR. NIAL RETURNS.

Albert Nial returned on Wednesday last from his vacation trip to the Thousand Islands. He has benefited greatly by his period of rest, and is full of strength and vigor for the fierce vaudeville war which will be waged in New York this season.

JUDIC AT OLYMPIA.

Mme. Judic, the great French comic opera singer, will come to America in November to sing crisp songs at Hammerstein's Olympia. It is years since she appeared here, and then she was at the head of her own company.

VAUDEVILLE JOTTINGS.

The Four Haunts Stars of the East, have made an all-summer hit at the Zoological Gardens, Cincinnati. They come from there to the Toronto Exposition, where they have been before, and afterward to the fair at London, Ontario. They will be at liberty after September 18. Sie Hassan Ben Ali, manager of the troupe, is a hustler, and has received many splendid offers from leading managers for the Hassans for the coming season.

Angeline Norton, of Grant and Norton, is suffering from nervous prostration, and the team has been obliged to cancel a number of dates on this account. They will probably resume work in September.

Maude Nugent, who has come to the front in vaudeville, has been engaged to introduce her specialty in Thoroughbred at the Garrick Theatre. She sings a new English song called "Sister Mary Jane's Top Note."

A woman, who gave her name as Eva Clayton, of the Clifton Sisters variety singers, was arrested last Tuesday evening, on Sixth Avenue, for acting in a disorderly manner.

Rose Ruger, whose stage name is Bonnie Cameron, was arrested on Thursday last for singing and dancing at Clarendon Music Hall in East Thirteenth Street. She is said to be under sixteen years of age, though she declared she was more than sixteen. She was discharged in the police court the following day, as the Gerry agent had visited her mother and found that she was over sixteen.

John Thornton, a brother of James, was acquitted of the charge of attempted robbery, in Part II of General Sessions, on Wednesday last. James Thornton was called to the witness stand during the trial, and in answer to a question by Lawyer House as to his profession, he said: "I write songs for the people, and then go on the stage and try to make them laugh."

Zelma Rawlston was the hit of the bill at Schermer Park, Montreal, last week.

A new plan has been inaugurated at Proctor's Pleasure Palace. The bill is changed completely every week. This is good business policy, as the regular patrons become weary when they see some of the same people for months at a time.

It is said that John L. Sullivan has given up the idea of going into vaudeville, and that he intends assuming the proprietorship of the Clarendon Hotel, in Boston.

Leola Mitchell and Marion Elmore are contemplating the jump from the legitimate into vaudeville.

Josephine Sabel has made a big hit at the Great Northern Roof Garden in Chicago. The Chicago papers speak in the highest terms of her work.

Me or Cohen is in his sixth week at the Grand Central Palace Roof Garden.

Tony Pastor's company, now touring the Summer resorts, includes Lew Dockstader, the Rogers Brothers, Billy S. Clifford and Maud Huth, Maud Raymond, Lawrence and Harrington, the Donovans, George E. Austin, and the Three Bouffs.

Riley and Hughes opened on the Keith Circuit last week in their new act called Bear's Oil, with success. They open on the Orpheum Circuit Sept. 21 for six weeks, and will play the Hopkins Circuit coming back East. They intend to take a vaudeville company to South America in January.

Belle Morrison, a concert hall singer, was shot in the back by some unknown person on Aug. 6. She is the wife of J. E. Morrison, business manager for Kohl and Middleton.

Madge Ellis will remain abroad until next year. She has made a favorable impression on the Londoners and has her dates booked for some time ahead.

W. W. Downing has replaced Len E. Sloss as business manager of James Thornton's Elite Vaudeville company. The company will begin its season at the Cleveland Theatre on Sept. 7. It is made up of first-class performers and ought to be a winner.

Helen Jewell is making a hit with "Last Night I Had a Dream."

Caroline Hull, the three-voiced vocalist, spent last week at Atlantic City with her mother, inhaling the sea breezes as a preparation for her engagement at Koster and Bial's, which began last evening.

William Monk, who has been director of Zeller's resort in Albany for the past fifteen years, has been secured as caterer for Proctor's Pleasure Palace, beginning Sept. 1. He is well known to every politician and prominent man who has ever visited Albany.

Dolly Theobald has been engaged to do her specialty and also to play Clementine with Gotthold's Gigantic company, which opens in Philadelphia Aug. 24.

Delia Stacey was slightly overcome by the heat one day last week while rehearsing her new specialty at the Gaiety Theatre.

The Sidmans begin another tour of the Keith Circuit on Sept. 7 after which they tour the Hopkins and Moore circuits. They have been brushing up their act during the Summer.

Leola Mitchell, "the Living Doll," has been engaged for the Ida Fuller Vaudeville company.

Georgia Bryton, the male impersonator, who has played in A Trip to Chino, will be seen shortly in a new specialty at one of the Roof Gardens.

Laska, the dancer, is spending the Summer at the Oriental Hotel, Manhattan Beach.

Louis Guss, the whistler, will be with The Merry World again this season.

John P. Palmer's song "The Mermaid and the Man," is making a hit in Canada. Next, thirty singers are now using the song. Mr. Palmer's new song, "Only a Child of Fate," will be introduced shortly.

"The McKinley March" is a new composition by Leon Maurice, which is attracting favorable attention.

Charles K. Harris has just published a new song by

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14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Mar. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jun. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jul. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Sep. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Mar. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jun. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jul. 1, 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14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jun. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jul. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Sep. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Mar. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jun. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jul. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Aug. 1